

MUSICAL AMERICA

FOUNDED 1898

EDITED BY DEEMS TAYLOR

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FEB 14 1928
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BY JOHN C FREUND

Chamber Society Plans Nation-wide Move

New York Organization Launches
Project for Endowed
Foundation

Augmented by a committee of prominent musicians and patrons of music, the New York Chamber Music Society has launched a project to form a National Clearing House of Chamber Music which is to be located in New York City. This Society, which Carolyn Beebe founded in 1914, has been a guiding incentive to composers, who perform want their creations earnestly and beautifully played, and has been influential in the formation of ensembles for the performance of chamber music.

The objective of the Foundation will be to function in continuation of the present spirit and ideals of the Society, with its friendly and sympathetic co-operation prevailing toward other ensembles and music organizations. All professional and amateur ensembles, composers and performers will benefit by the project, which is to be of a civic nature and non-commercial, supported by an endowment of \$100,000. New works will be given a hearing, and manuscript and published chamber music will be distributed.

Free Concerts

In addition to this encouragement offered to musicians, and in particular to American composers and their new works, the Foundation will broaden and enlarge the educational work which the New York Chamber Music Society has hitherto carried on. It is planned, moreover, to conduct free concerts for the general public and to offer concerts at popular rates, making chamber music available to everyone at prices which they can afford.

The extensive library of chamber music which Miss Beebe has personally collected, and which includes many rare items, will form the nucleus of the new library for the Foundation. This will be added to from time to time as opportunity affords, and utilized for reference in the New York studio, while duplicate copies will be made available to chamber music ensembles throughout the country.

The Foundation seeks an endowment of \$100,000 by popular subscription, so that it may be on a permanent and safe basis similar to the plan of the New York Philharmonic in its most noteworthy and altruistic endeavor to aid composers, and artists who wish to perform chamber music, as well as the education of the lay public to a love of this intimate form of music.

The Committee

The organizing committee is composed of: Brig.-Gen. Howard S. Borden, honorary chairman and counsel; Alfred Human, presiding chairman; Mr. and Mrs. Arthur Bergh, M. and Mme. Charles Cahier, Mrs. Ross David, A. E. Drake, Mrs. Henry Drouet, Mrs. Louis J. Eachweig, Mrs. Ward Fenton, George Fischer, Archer Gibson, Minerva Dickerman, Mr. and Mrs. Henry Hadley, Mrs. Earl Harding, Mrs. Stafford Hendrix, E. P. Holden, Jr., Emma Martin, J. M. Prioux, Mrs. Eugene Coleman Savidge, Mrs. Errol R. Sears, Mrs. Clement Lawrence Smith, and Mrs. Eugene C. Worden.

The honorary committee is made up of: Brig.-Gen. Borden, chairman; includes Mrs. H. H. A. Beach, Arthur Bergh, John Alden Carpenter, Chalmers Clifton, Rubin Goldmark, Eugene Goossens, Percy Grainger, Henry Hadley, Mrs. Edward MacDowell, T. Tertius Noble, Sergei Rachmaninoff, Albert Spalding, Albert Stoessel, Deems Taylor.

The advisory committee—Henry Bellmann, chairman; is composed of C. C. Birchard, Mme. Charles Cahier, Irving K. Hall, Edward P. Holden, Jr., Yolanda Mero, Alfred Human, Philip James, J. M. Prioux, Olga Samaroff, Ernest Urcha.

The eleven members of the New York Chamber Music Society are rarely accomplished artists of international reputation, in-

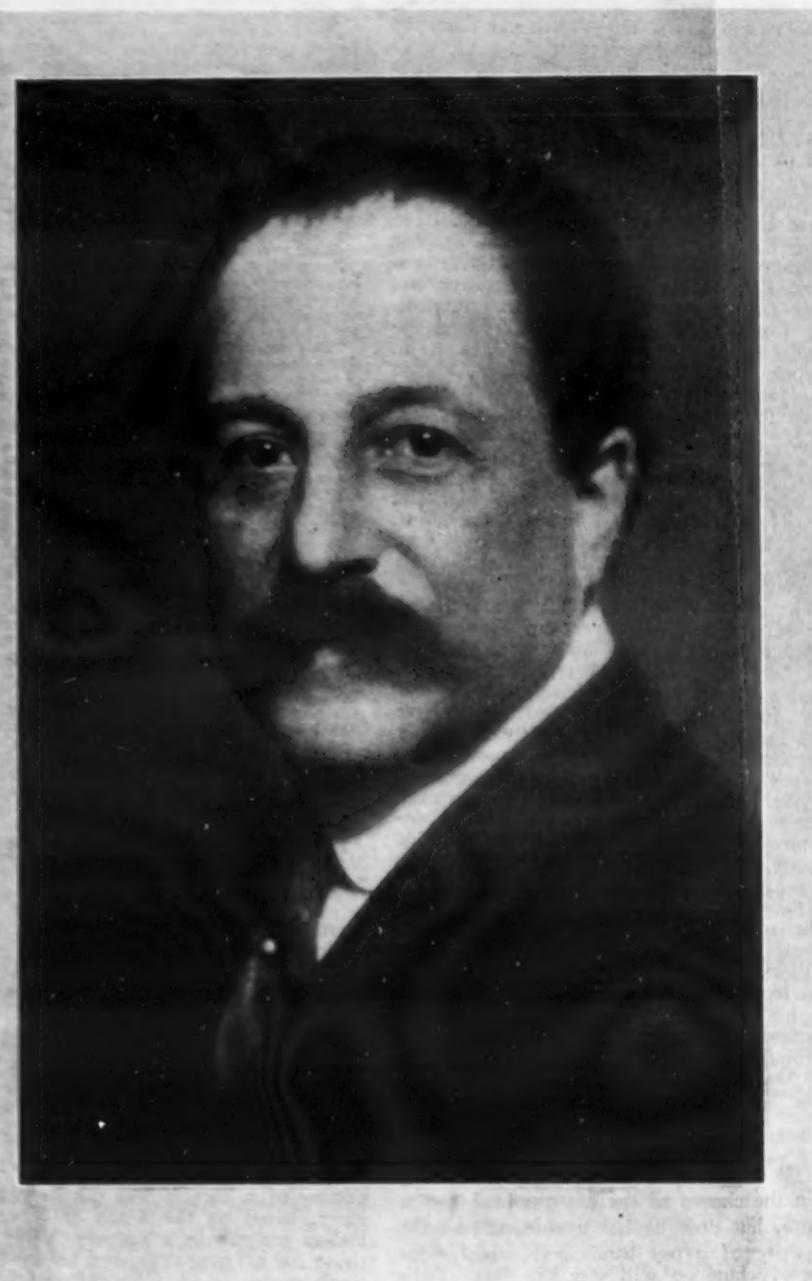
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\$5 A YEAR 15¢ A COPY

Vol. 47

NEW YORK, FEBRUARY 11, 1928

No. 17



PIERRE MONTEUX

The Brilliant French Conductor Who Leads the Philadelphia Orchestra for the Remainder of the Season

New York to Hear Bartok Concerto

CINCINNATI, Feb. 8.—In arranging concert dates for the Cincinnati Symphony Orchestra's thirty-third season, Roy Hornikel, manager, did so with the idea of curtailing the number of out-of-town engagements in order to give Cincinnati music lovers an opportunity of hearing their orchestra with more regularity than has been the case in former seasons, when a number of bookings took the musicians away from the city.

Engagements were arranged only for Dayton, Columbus, and Indianapolis, for single concerts, while a full week was contracted for with concerts in New York City, Troy, N. Y., Erie, Pa., and in Toronto, Canada. The last four bookings occur during the week of Feb. 13.

No concerts will be given in Cincinnati from Feb. 6 to 24 and 25, when the fourteenth pair will be presented in Emery Auditorium, with Béla Bartók, pianist-composer, as soloist.

New York Program

The concert in New York is an annual one. This year it will be given under the

auspices of the Hungary Society of America, in Carnegie Hall, on Feb. 13. The soloist will be Béla Bartók, as pianist, and the program Fritz Reiner, conductor, will present will be made up of Hungarian music. Count Lazlos Szekely, Hungarian Ambassador to America, and other prominent Hungarians will attend. The program will be:

"Carnival" (Humoresque for small orchestra) Op. 5 Weiner (First time in New York).

"Deux Images," Bartók.

Suite from the Opera "Hari Janos," Kodaly.

Piano Concerto, (First time in New York). Béla Bartók, soloist.

"Ruralia Hungarica," Dohnanyi.

The Cincinnati Symphony will be associated with the Toronto Mendelssohn Choir in a festival in Toronto on Feb. 16, 17 and 18. The choir will come to Cincinnati for concerts in Music Hall, March 14, 15 and 16, as a separate endeavor and not as part of the regular symphony series of concerts as in the past seasons.

Concerts will be given in Troy, Feb. 14 and in Erie Feb. 15. The orchestra will return to Cincinnati on Feb. 19.

Juilliard Dean Makes Announcements

Foundation Establishes Traveling Scholarship—Awards \$5,000 to Deems Taylor

Two important announcements were made last week by Ernest Hutcheson, dean of the Juilliard Graduate School of Music, in a conference with press representatives. The first concerned a scholarship which the Juilliard Foundation is establishing to send a maximum of fifteen American students to the Dresden Opera Company for a year's course in opera technic; the second was in regard to the presentation, through the extension department, of a \$5,000 gift to Deems Taylor, composer of the opera, "The King's Henchman," and editor of *Musical America*, honoring his achievements in the field of American composition, and to enable him to devote more time to the work on his second opera which is now in preparation.

This gift will not establish a precedent, according to Mr. Hutcheson, who asserted that the foundation preferred as a rule to assist American composers by endeavoring to have their works brought before the public.

"Outstanding merit, both in operatic and symphonic fields justify our presentation of this money to Mr. Taylor," he stated.

Distinguished Judges

In speaking of the plan to send the American students abroad, Mr. Hutcheson said that the foundation was working in conjunction with the Dresden company, of which Fritz Busch is conductor. A number of leading conservatories throughout the country, as well as several distinguished private teachers, have been asked to select candidates for this competition, a preliminary hearing being scheduled for early in March. Final selection will be made by Ernestine Schumann Heink, Marcella Sembrich, Sergei Rachmaninoff, Tullio Serafin, Walter Damrosch and Artur Bodansky as judges.

The conservatories already approached include the Eastman School of Music in Rochester, the New England Conservatory in Boston, the Curtis Institute of Philadelphia, the Peabody Conservatory in Baltimore, and three Chicago institutions, the American Conservatory, Chicago Musical College and Bush Conservatory. If other talent appears, it will receive consideration, Mr. Hutcheson affirmed.

To Sail in June

Successful candidates will sail in June. Their traveling expenses and all charges incidental to their studies, especially fees for lessons in German and piano not included in the regular training of the Opera School, will be paid by the Foundation. It is hoped the students will meet their own living expenses. They will receive all necessary instruction in stage-craft, deportment, and so forth, although the privileges do not include singing lessons.

"We want voices which are already trained for this project," Mr. Hutcheson said.

Opportunities for public appearances, at first in small rôles, later, if approved, in major parts, will be given these students. At the end of the season the members of the Opera School will appear in important rôles in two special performances, to which critics and managers from various parts of Germany will be invited. Thus the advantages for future careers will be unlimited, and the opportunity to the fortunate students is unique.

Opera students in America have a remarkable chance with the new American

(Continued on page 13)



Photo by Strauss-Peyton
Salvatore Virzi, Chorister of the Metropolitan Opera Company, Whose Opera "Vanna" Has Its World Premiere Soon.

Monteux Conducts Guest Program

PHILADELPHIA, Feb. 8.—Pierre Monteux, last of the Philadelphia Orchestra's guest conductors in Leopold Stokowski's absence, took charge of that organization at the Friday afternoon and Saturday evening concerts in the Academy of Music. Mr. Monteux will remain with the orchestra until the end of the season. His program was as follows:

Overture, "Iphigenia in Aulis".....Gluck
Concerto for Orchestra, op. 38.....Hindemith
"Bourree Fantasque".....Chabrier
Symphony No. 7.....Beethoven

The French conductor made a much better impression than on his previous visits with the Boston Symphony, now some years ago. He has gained in authority and commanding vigor, and there can be little question that he has acquired a flair for illuminating modernist novelties.

Hindemith's Concerto for Orchestra, Op. 38, was one of these characteristic offerings. This is a rugged, biting, but not unpleasant score, powerfully and distinctively wrought, radical in its effects and yet curiously disciplined by conventions of the classic concerto form. The four movements "Mit Kraft, ohme Pathos und stets lebendig," "Sehr Schnell," "Marsch fur Holzblaser" and Basso Ostinato, are run together save for a brief pause between the second and third divisions. Mr. Monteux read the work never heretofore produced here, with admirable clarity and the orchestra responded in this elucidation. The delightful Bourree Fantasque of Chabrier, also displayed the visiting conductor at his best. He gave a dignified and impressive performance of the Gluck Overture, with the Wagnerian ending, but the Beethoven symphony was very dryly metronomic and without glow or poetic implications.

The Met's "Barber"

Utilizing some of the best artists of its Italian wing, the Metropolitan Opera Company of New York was enabled to present an exceptionally satisfying "Barber of Seville" in the Academy of Music on Tuesday night. Although her voice seems smaller than ever, Amelita Galli-Curci, was unusually faithful to the key and the technic of her coloratura work was veritably brilliant.

She had first rate co-operation from Giuseppe De Luca, whose *Figaro* was rightly keyed and vocally delightful; from Ezio Pinza, a gratifying restrained and sonorous *Basilio* and from the unfailing Pompilio Malatesta as *Don Bartolo*. The *Almaviva* of Armand Tokatyan began badly in the "Ecco Ridente in Cielo," but speedily improved vocally and dramatically, revealing the tenor's unsuspected gifts as a *farceur*. Henriette Wakefield proved well equipped for the role of *Berta*, and no one departed to consume ices while she sang the "Aria di Sorbetto." Moreover, it was a cold night. Mme. Galli-Curci's interpellations in the Lesson Scene were the Proch Theme and Variations and "Home Sweet Home." Both elicited much applause.

Vincenzo Belleza conducted briskly.
H. T. CRAVEN.

GRACE MOORE SINGS "MIMI"

A FEW clear, soprano notes off-stage, and the eager audience in the Metropolitan last Tuesday afternoon sat up, awaiting the opening of the door in *Rodolfo's* studio's through which was soon to come the opera's latest star, Grace Moore from Tennessee. As *Mimi* in Puccini's "La Bohème" she walked through the door, but it was as Grace Moore that the enthusiastic audience compelled her, time after time, to acknowledge its plaudits after each act.

Miss Moore's reaction to this climax in her career, which has encompassed the church choir, the musical comedy stage and some opera in Paris, was that of a very sincerely happy, deeply moved young girl.

Otto H. Kahn, art patron and financier, stood up in his box and applauded; Gatti-Casazza, general manager of the Metropolitan and imperturbable impresario, rivalled the financier in the vigor and enthusiasm of his approbation; Miss Moore's erstwhile companions in Broadway shows shouted from the pit their encouragement.

Numbered among the eminent visitors were United States Senator and Mrs. Lawrence B. Tyson, United States Senator Kenneth D. McKellar, Representative and Mrs. Cordell Hull and Representative and Mrs. Finis Garrett. Miss Moore's immediate family was present in full force, including her parents, Colonel and Mrs. R. L. Moore, her three brothers, R. L., Jr., Martin and James, and her sister, Emily. Others from the home state were: Mr. and Mrs. L. S. Allen, Miss Sarah Armstrong, Miss Jane Barnett, Mr. and Mrs. C. O. Davenport, Miss Frances Davenport, Mrs. H. L. Duland, Miss Catherine Duland, Mr. and Mrs. Neal Glenn, Mrs. Frank Lang, Mrs. John Lamar Meek, C. E. McNab, John Ruble, Mrs. William Stokely, Miss Anna Stokely and Miss Mary Boyce Temple.

The personal climax of the evening came for Miss Moore in a reception back stage which followed the performance, as this was the first time she had seen any of her friends since their arrival in the city.

As for the performance itself, there have been many estimates, most of them warmly approbative. It is true that nervousness marred the effectiveness of the soprano's singing in the first act, and to this strain, also, may undoubtedly be attributed the departure from pitch in the last note of this episode, as her verities in this respect were irreproachable elsewhere.

The voice is of lovely lyric quality, with sufficient volume to hold its own with the orchestra. Subsequent performances will further reveal the capabilities of this star who has been so fortuitously launched into the highest musical firmament. The performance was a benefit for the Misericordia Hospital.

In the critical scales, Miss Moore received the following appraisal: from Samuel Chotzinoff of The World: "Not just a lovely voice, but

an organ with a personality" it is "exquisitely colored and vibrant with the deep quality of a good Stradivarius" she uses it with the innate sensibility of a natural musician. Her phrasing was a model of refinement."

From Olin Downes of The Times: "Miss Moore has a voice of inherently agreeable but not distinguished quality. She sang with intelligence and the best of intentions. Nervousness in the first act embarrassed her" later, in the third act, the tone quality improved. There was better pitch and more freedom of delivery. "Even with Miss Moore at her best there was a lack of vitality and conviction in her interpretation. The voice never met the demands of the music very well."

From Frank Perkins in The Tribune: "Making some allowance for debut nervousness, the impression was one of a smooth, pleasing quality of tone and good, unforced vocal production" she appeared less sure of her top notes than of others, some of these lacking the fluent and unforced quality of her best singing "such shortcomings seemed incidental rather than fundamental. In general, her voice sounded better schooled than that of the average opera debutante."

From Leonard Liebling of The American: "Miss Moore's voice is a true lyric soprano of ingratiating quality, warm and capable of sympathetic modal modulations. She sings fluently and in proper operatic style. The volume is ample" her emotional output seemed sincere. "The middle register of the Moore voice is especially mellow."

From W. J. Henderson in The Sun: "Miss Moore is assuredly not a sensation, and even the behavior of yesterday's audience, which was supersensitive, did not indicate a conviction that she was."

"This soprano has a pretty voice of lyric quality the color tending toward mellow and capable of more warmth than the singer knew how to evoke from it. The range was sufficient for the demands of *Mimi*. In the first act the singer was nervous and her high tones were misplaced and without firmness. In the third act, when she had rid herself of the nervousness, she sang her upper tones with more freedom and something more like focus. One expects a singer who has had experience in a role to phrase her music correctly, and this Miss Moore generally did."

She impersonated *Mimi* with simplicity and wisely undertook no variety of graphics. In her singing there was little to betray reaction to the emotional significance of the drama. In short, Miss Moore gave a pleasant and fairly creditable interpretation of the role, whose finer potentialities seemed to escape her."

From Richard L. Stokes in the Evening World: "Obviously, Miss Moore is to be judged only by her performance in the last two acts. The voice is a soprano, young and fresh, but light and thin—at least for the dimensions of the Metropolitan Opera House. It possesses a definite sweetness and purity, and it was clear that the natural material had not received all the benefit which skillful training might accord. There was a frequent tendency to rove from the pitch, and the upper region remains undeveloped."

From Pitts Sanborn in The Telegram: "Miss Moore possesses a lyric voice of delightful freshness and silvery natural timbre and her delivery of *Mimi's* music indicated a careful study of how to phrase and shade her."

"The disaster which she suffered at the close of the first act, however, is scarcely to be held against her, for soprano greatly her superior in proficiency and experience have come to grief in that trying moment, and the collaborating Rodolfo had gone flat before his adoring *Mimi* went him flatter."

"To the eye Miss Moore made an ingratiating representative of the griselette out of *Murger's* romance, though certain coquettishness of her acting suggested less the simple Parisian working girl than a pampered diva of the realm of Music Box."

FOR seven years Salvatore Virzi has sung in the chorus of the Metropolitan Opera House, but now he has a rôle. From the obscurity of gypsy bands and cacophonous warrior clans he will step out this month into the spotlight of proud parenthood, for his two-act opera, "Vanna," is having its world première. Dedicated to Maria Jeritza, it is to be given at the Manhattan Opera House under the direction of Virzi's teacher, Ariano Ariani, who is coming from Italy to conduct the first performance.

Once he had succeeded in getting a libretto, Virzi seems to have had little diffi-

culty in composing the new opera, but the getting of a libretto was not so easy. The story, based on the death of a prominent Italian sculptor in a convent, Virzi himself chose for a framework, but before Pascucci—whom he asked to write the libretto—had finished, the disappearance of this poet halted things abruptly. Eventually the libretto was prepared by Father Robotti of New York City, and it was here that Virzi finished his work.

It has elicited the praise of Serafin, Martinelli and Giacomo Lauri-Volpi, the last named commanding it as "highly artistic and inspired."

Philadelphia's New Mayor Proposes Civic Bureau of Music

PHILADELPHIA, Feb. 8.—The newly elected Mayor, Harry A. Mackey, will shortly propose to the City Council the establishment of a municipal bureau of music. He made this announcement, in fulfillment of one of his campaign pledges, to members of the Philadelphia Music League, which tendered a reception to him and Mrs. Mackey, an enthusiastic League member, on the afternoon of Feb. 4 in the Ritz-Carlton. Mr. Mackey said he would present to the Council an outline of the proposed bureau based on suggestions made by Dr. Herbert J. Tily, president of the League; James Frances Cooke, editor of the *Etude* and head of the Presser Foundation for Musicians; Arthur Jackson, president of the Philadelphia zone of the Associated Glee Clubs of America; Clara Barnes Abbott, executive director of the League; Karl Schneider, chairman of the Society for Contemporary Music; George E. Nitsche, registrar of the University of Pennsylvania and artistic director of the Pennsylvania Grand Opera Company; Helen Pulaski Innes, a director of the League and choral director of the Matinée Music Club, and other music lovers. A civic music bureau, it is understood, would take over a number of the activities of the Philadelphia Music League, with considerable extensions in the spread of the gospel of good music.

W. R. MURPHY.



Photo by Strauss-Peyton
Nadia Reisenberg, Pianist, Who Will Play as Soloist With 110-Piece Orchestra at the Roxy Theater Tomorrow Morning.

Varied Fare Heard in Coast Cities

SAN FRANCISCO, Feb. 8.—The sixth Sunday afternoon popular concert of the San Francisco Symphony Orchestra was given Jan. 29 in the Curran Theatre with Anrooy's Dutch Rhapsody "Piet Hein" as the novelty of the occasion and Schelling's "A Victory Ball" the *pièce de résistance*. The Anrooy number, played for the first time in this city, proved a melodic, lively number with here and there a dramatic pause or shift of harmony. Although Anrooy is a contemporary, one could not call his Rhapsody modern in the sense that "A Victory Ball" is modern, nor is it comparable on the basis of merit or effectiveness. The program included the Overture to "Rosamunde," Schubert; "The Enchanted Lake," by Liadoff; the Overture to "Oberon," Weber; the "Dance of the Nymphs and Satyrs," by George Schumann, and the Rhapsody Espana of Chabrier.

The second of the children's symphony concerts under the direction of Wheeler Beckett was heard by a large audience of enthusiastic youngsters, with a generous sprinkling of equally enthusiastic parents and teachers. Explanations were given by Mr. Beckett, assisted by Mishel Piastro and the string section of the orchestra. A glimpse into modern music was given via Debussy's "The Afternoon of a Faun." Singing of the themes of Mozart's G Minor Symphony preceded the orchestra's playing of it, and the audience joined in singing the favorite Cradle Song by Brahms. Elgar's "Pomp and Circumstance" concluded the program. The children's concerts are given under the management of Alice Metcalf, and under the sponsorship of a large group of influential patrons.

Giesecking's Debut

Walter Giesecking made a sensational success on the occasion of his San Francisco débüt Jan. 29 in the Scottish Rite Auditorium under the management of Selby Oppenheimer. The program ranged from Bach through Schumann and Debussy to Scriabin and Casella.

The Persinger String Quartet introduced Nikolai Orloff to a San Francisco audience at its concert on Jan. 31 in the Community Playhouse. The pianist joined the ensemble in the presentation of a Brahms Quintet, Op. 34, in F Minor, and showed a nice appreciation for ensemble balance and nuance.

The Quartet's program consisted of music by Mozart, Schubert, Haydn, Ernest Bloch, and Charles Griffes.

Gadski Welcomed

Johanna Gadski sang in the Scottish Rite Auditorium under the management of Peter D. Conley on Jan. 26 to a capacity audience that gave her a welcome greater than had been accorded any other visiting artist this season. Mme. Gadski's voice retains its magnificent quality to an astonishing degree—and her interpretive art remains undimmed by time and experience.

MARJORIE M. FISCHER.

Another Choir is Milwaukee Plan

Women's City Club Chorus Has Sheldon Foote as Conductor, Collegians Heard

MILWAUKEE, Feb. 8.—Plans are being made for another large chorus in the city, as signalized by the selection of Sheldon Foote, a member of the faculty of the Milwaukee Institute of Music, and organist and director of the choir of St. Mark's Episcopal Church, as the director of the Women's City Club Chorus.

Elaborate plans for the expansion of the club are being made with the engagement of a new director. Both the alto and soprano divisions of the club will have the membership increased; and other singers, not members of the Women's City Club, have been invited to join.

Before coming to Milwaukee, Mr. Foote was conductor of the Albion College Glee Club, leader of the choral society of the Aberdeen, South Dakota Normal School and at one time coach of the Princeton University Glee Club. He succeeds Mrs. Harry Warren Paine, who has moved to Ohio.

Mr. Foote is also the leader in the Listeners' Club, a group of music lovers before whom he gives brief, non-technical talks on the programs of the Chicago Symphony Orchestra before each of its concerts.

College Activities

In his first concert of the season, Hugo Anhalt, conductor of the orchestra of the Milwaukee State Teachers' College, gave an impressive demonstration of the ability of these young musicians, especially in Haydn's Symphony No. 11, which was delivered with a remarkably firm body of tone, and with close attention to the conductor's baton. The string section had good intonation and was better developed than one might reasonably expect.

Other numbers on the program included the Prelude to Bizet's "L'Arlesienne Suite," Gillet's "In the Mill" for strings, and a group of vivacious English country dances.

The Men's Glee Club of the Milwaukee State Teachers' College has also taken an exceptional spurt with eighty men enrolled, or about one-third of all the men in the college. Six years ago, the club started with only four members, and there has been a steady growth ever since, culminating in the overwhelming interest this year. Samuel A. Thorn, the director, has arranged for various public appearances, and a special spring concert will also be given. A novel method of accompaniment is used this year—that of a string quintet, which replaces the piano used formerly.

C. O. SKINROOD.

Denver Announces Summer Classes

College of Music Arranges for Sessions With Renowned Teachers

DENVER, Feb. 8.—The Denver College of Music announces plans for a summer school which include the engagement of Rudolph Ganz, pianist, and Arthur Hartman, violinist, to conduct master classes.

John C. Wilcox, member of the American Academy of Teachers of Singing, will head a course in vocal pedagogy. Blanche Dingley-Mathews, whose normal course for teachers of piano was conducted at Wellesley College last summer, will also be a member of the Denver summer faculty.

A six-weeks' normal course for music supervisors is to be held with John C. Kendel, vice-president of the National Conference of Music Supervisors, as instructor. Elias G. Trustman, cellist of the Cincinnati Symphony, has been engaged permanently as head of the cello department and will play in the summer orchestra which has been organized for eight weeks' performance at Elitch's Gardens with Mr. Ganz as director.

About thirty other instructors, including Francis Hendriks, pianist; Karl Staps, organist, and H. T. Ginsberg, concertmaster of the new symphony orchestra, complete the faculty for the summer months. Dr. Edwin J. Stringham, a composer whose symphonic works are being played by orchestras in the East and the Middle West, is dean of the Denver College. John C. Wilcox is executive director.

BURRILL PHILLIPS.



Dr. Leopold Damrosch and his family, posed before their departure from Breslau in 1871. Walter Damrosch is standing, at the extreme right.

THE DAMROSCH JUBILEE

CELEBRATING the fiftieth anniversary of the founding of the New York Symphony Orchestra, Walter Damrosch made his first appearance as guest conductor in a memorial concert to his father, Dr. Leopold Damrosch, at Carnegie Hall last night.

In keeping with the commemorative nature of the event, a program was played consisting in part of works composed and orchestrated by Leopold Damrosch and in part of the symphony played at the first performance half a century ago—Beethoven's Symphony No. 5 in C minor. The program follows:

1. Festival Overture.....Leopold Damrosch
2. Air from "Sulamith".....Leopold Damrosch
3. Three transcriptions.....Leopold Damrosch
 - a. Air in C (from violin sonata).....Bach
 - b. Gavotte in D (from violoncello sonata).....Bach
 - c. Marche Militaire in D.....Schubert
4. Symphony No. 5 in C minor.....Beethoven
(Performed at the first concert of the Symphony Society of New York, Nov. 9, 1878).

Leopold Damrosch, Mus. Doc., came to New York in 1871 from Breslau to take charge of the Arion singing society at a time when the Philharmonic Society was nearly 30 years old and Theodore Thomas had been giving his symphony concerts for seven years. The rivalry between the two conductors brought to New York a series of the most brilliant concert seasons in the history of the metropolis and without doubt was a potent factor in establishing the fame of Damrosch's countryman, Richard Wagner, in the hearts of the American people.

Walter Damrosch, whose sixty-sixth birthday was celebrated in Indianapolis Jan. 30, will remain as guest conductor of the New York Symphony until March 4, conducting thirteen concerts. He will conduct the world's premiere of Gustav Holst's "Egdon Heath" in the Mecca Auditorium tomorrow and is conducting a concert for children this afternoon with Vladimir Horowitz as assisting artist.

Reorganized Symphony Orchestra Brings Honor to Rochester, Minn.

ROCHESTER, MINN., Feb. 8.—Rochester's chief claim to renown so far has been the location here of the Mayo world famous Clinic, but within the last few months this city has proved that artistically it has ambitions likely to make it known in the musical world.

The chief contender for a high musical reputation has so far been the Rochester Philharmonic Orchestra, reorganized last fall after a lapse of several years by Harold Cooke, conductor. The orchestra has to date given half of its year's program of six concerts, the last one, on Sunday afternoon, Jan. 22, being of a popular nature, and calling out such a large audience that some fifty persons were turned away from the door.

Enthusiastic statisticians discovered the next day that one person out of every fourteen in the city had been present. The "Philharmonic," as it is affectionately shortened, is one of the chief civic projects, being supported by clubs and individuals wholeheartedly. An instance of the interest that is felt by many in the orchestra is evidenced by the fact one citizen purchased a large number of tickets and presented them to high school children who would not otherwise have been able to attend.

A Comprehensive Program

The program was a combination of some of the most enduring compositions of musical history with such a typical representative of the modern school as Debussy's "Afternoon of a Faun."

Following the plan inaugurated at the beginning of the season, fourteen members of the Minneapolis Symphony Orchestra augmented the number of local musicians. One of these was Henry James Williams, solo harpist of the Minneapolis organization, who was the guest artist. He played an Im-

promptu by Oberthür, the "Minstrel's Adieu" of Thomas, and "Reverie Fantastique" by Williams. Although Conductor Cooke never allows encores, the rule was relaxed for Mr. Williams, who played, in response to exceptional applause, a fantasia of old Scottish airs.

The program opened with the March from "Aida." Also played were the "William Tell" Overture, the Valse Triste of Sibelius, Boccherini's Minuet for strings, and the Introduction to the third act of "Lohengrin."

Mary McCormie Comes

The Civic Music Association of Rochester, a member of the Civic Concert Service of Chicago, gave its second concert of this season the evening of Jan. 20, when Mary McCormie, soprano, sang in the auditorium of St. Mary's Hospital.

Miss McCormie sang three groups, the first two containing a number of old songs by such composers as Pizzetti, Respighi, and Lully, and the last cluster including compositions by Bantock, Eugene Goossens and John Alden Carpenter.

Jean Dansereau was her accompanist, and also played a group of individual numbers, among them a Seguidilla of Albeniz, Chopin's Waltz in A Flat, and Liszt's "Liebestraum."

Dr. G. P. Sheridan heads the Rochester Civic Music organization, James J. Drummond is treasurer, and Mrs. W. L. Mercer, secretary. The other six members of the board of directors are Dr. D. C. Balfour, Dr. George E. Brown, C. A. Chapman, Mrs. S. M. Knapp, Mrs. W. C. MacCarty and Mrs. E. S. Trost.

The final presentation of the organization will occur on March 2 with the engagement of the New York String Quartet and Jose Echaniz, pianist.

IRMA HILGEDICK,

Pittsburgh Hears New Bax Quintet

Great Activity Manifested as the Season Reaches Height.
"231" Introduced

PITTSBURGH, Feb. 8.—The musical season here is at its height, and great activity prevails.

The New York Symphony Orchestra, under the popular Walter Damrosch, gave two concerts in Syria Mosque on Jan. 27 and 28 under the auspices of the Pittsburgh Orchestra Association. The Friday evening program was as follows:

Symphony No. 3.....	Beethoven
Bacchanale from "Tannhäuser".....	Wagner
"La Nuit Ensorcelée".....	Chopin-Aubert
"L'après-midi d'un Faune".....	Debussy
"Entrance of the Little Fauns".....	Pierné
Rhapsody, "Espana".....	Chabrier

The Saturday afternoon program contained:

Symphony No. 2.....	Brahms
Prelude to "Lohengrin".....	Wagner
"Pacific 231".....	Honegger
Waltz, "Roses from the South".....	Strauss

This was the first local hearing of "Pacific 231" and it received a very cordial reception. The orchestra played exceptionally well.

Offer New Quartet

In the Hotel Schenley ballroom, on Jan. 28, the Yost String Quartet offered a fine program, consisting of Beethoven's Quartet, Op. 18, No. 2, shorter numbers by Tchaikovsky, Mendelssohn, Foster-Yost and Bridge, and the Piano Quintet by Arnold Bax, which received its first performance in America. The assisting artist was Pasquale Tallarico. The organization and the soloist did admirable work, and the Bax music was highly interesting.

Fritz Kreisler, ably assisted by Carl Lamson, gave his annual recital in Carnegie Music Hall on Jan. 26. May Beegle managed the concert.

The P. M. I. Chorus, under the leadership of Dr. Charles N. Boyd, gave a performance of Planquette's opera "The Bells of Corneville" on Jan. 31. Soloists were: Mrs. H. M. Schoenfeld, Louise Roberts, Olive Eckel, Verna M. Coder, Louise E. Owens, Cecilia Fritz, C. A. Coltman, Thomas Baldridge, Robert M. Owrey, Richard Ament, R. C. Topping, Joseph Hodgson, and Paul F. McCoy.

The P. M. I. String Orchestra, also conducted by Dr. Boyd, gave a concert on Feb. 1. An ambitious program, including a Haydn symphony, was successfully performed. Margaret Turner, pianist, was soloist, as was Helen Warde, soprano.

Oscar Helfenbein gave a piano recital in Carnegie Lecture Hall on Jan. 31. His performance was excellent.

Historical Recitals

Continuing the series of historical piano recitals at the P. M. I., the Rubenstein D Minor and the Liszt A Major and E Flat concertos were played by Florence Kinley, William H. Oetting, Dallmeyer Russell, Frank Kennedy, and Marian Clark Bolinger.

At his weekly free organ recital in Northside Carnegie Hall, Dr. Casper P. Koch had the assistance of Anthony Jawelak, pianist.

The Tuesday Musical Club presented a program by juniors in Memorial Hall on Jan. 31.

W. M. E. BENSWANGER

Pittsburgh Clergyman Will Appeal Decision Allowing Sunday Concerts

PITTSBURGH, Feb. 8.—With reference to the suit of the Sabbath Association against members of the Pittsburgh Symphony Society who were acquitted last month of violating the blue laws relative to Sunday concerts, the Sabbath Association announces that an appeal will be taken to higher courts. In the meantime, the Symphony Society is going ahead with plans to present its first concert of the season late in February. According to the Sabbath Association's attorney, the appeal will act as a supersedeas, preventing any further concerts until a decision is rendered by a higher court. The attorney for the Symphony Society, however, disagrees and does not believe an appeal will have such effect.

W. E. B.

STOCKHOLM, Jan. 14.—For the first time in thirty years, Smetana's "Die Verkaufte Braut" has been performed by the Stockholm Opera, with Leo Blech of the Berlin Staatsoper conducting.

BAYREUTH TRADITION PRESERVED IN DISCS

New Records Enhance Wagnerian Music

By PETER HUGH REED

IN the midst of a modern tendency of cerebralization in music, Wagner's poignant and prismatic harmonies speak a universal language which it is difficult not to heed. There is in this man's organized musical message, a magnificent opulence and an ingenious invention which has an equal intellectual as well as emotional stimulus. It has stirred the encomiastic praise of the most censorious and exacting peoples by its fertile originality.

But this cites an unwritten law, which was prompted in this case by Wagner's cosmopolitan instinct. He was no individual patriot. He never had that ebullient form of temperament known as *amor patriae*, although his character could be classified as ebullient in other ways. Had that exile which drove him from Germany in his early manhood never been extenuated, it is probable his operatic shrine would have been built in some other country, bringing fame to another obscure town.

In the subsequent light of history, this may appear a paradox to some, but to those who have studied the dynamic will-power of this genius it will not seem an absurd observation. He had the idea of an opera house in mind for a great many years before it was realized, and undoubtedly would have sanctioned its construction outside his own country, had it been proffered in that way. He experienced an inborn affection and an embryonic antipathy for his native land, which in itself is somewhat paradoxical.

Attracted in North

But as history informs us, Wagner returned to Germany and subsequently through the friendship of the King of Bavaria, the Festspielhaus at Bayreuth was constructed. The town of Bayreuth is built in a picturesque manner. Its green meadows and quaint homes stretch through sheltered valleys, surrounded by fir-capped mountains. The town first fascinated Wagner in his youth, and after Munich rejected the plans for his playhouse, he revisited Bayreuth and decided to build not only this playhouse there, but also his family's home. And it is there that his wife and son live today, the former an amazing woman who recently celebrated her ninetieth birthday.

The Festspielhaus is built upon the top of a hill, where it commands a view of unequalled extent. This last year completed the fifty-first year of its actuality. Since 1876, when the first festival was presented, twenty-five have been given. These festivals have been the occasion for musical pilgrimages from all over the world. Here, that crowning achievement of Wagner's creative eminence, "Parsifal," is given, as one of our worthy critics has cited, "with a majestic breath of pace that enables its myriad details to stand forth in their proper relation to the general design." Here, the "Ring" is given in the manner which Wagner is said to have wished; although certain rumored shortcomings in recent years make this statement debatable. But, in lieu of the fact that this playhouse was originally conceived for the "Ring," such then is the intention, albeit, regardless of a debatable issue.

This Festspielhaus is a theatre of magical acoustics; the seats are arranged in the shape of a fan and there are no obstructing pillars. This was an ingenious idea fostered by this amazing man; for Wagner, actually executed the plan for this playhouse. It fulfills his purpose ably, that purpose which can best be expressed in his own words: "In the proportion and arrangement of the room and its seats, . . . you will find expressed a thought which, once you have grasped it, will place you in a new relation to the play you are about to witness, a relation quite distinct from that in which you had always been involved. . . ."

He refers also to the feature of this excellent playhouse, the hidden orchestra, which is accommodated in a "mystic abyss" or pit below the level of the stage and the auditorium, and he continues ". . . the mysterious entry of the music will next prepare you for the unveiling and distinct portrayal of scenic pictures that seem to rise from out an ideal world of dreams, and which are meant to set before you the whole reality

of a noble art's most skilled illusion."

How true, these words are, the Bayreuth pilgrims will agree. How often, many of us have wished for the incongruous moving figures, the disinterested countenances and the uncompromising visibility of varied shirt-fronts in a discernible orchestra, to say nothing of the peripatetics of an energetic conductor, could be made less obtrusive. What an experience it would be to hear a modern symphony orchestra from a "mystic abyss."

Naturally an optical illusion would have to be considered; but this might be arranged by lights, surely an experiment for the colorist to work out. It is the removal of this detracting perceptibility which has permitted the new actuality of the phonograph to reproduce an intimate and more fervent orchestral message; barring the necessary break in the music, to which some people find it difficult to accustom themselves.

Discs Are Timely

That a series of musical discs should emanate from the temple dedicated to Wagner's genius seems not only logical but timely. The power to record in a concert hall, at once catching the realistic dynamics and ethereal nuances of a modern orchestra with that rare third degree in music, the overtone or resonating quality of the concert hall, is a great achievement. The new process of recording by electricity permits this. This quality, although related to the echo, is not to be confused with it. A distinct echo in musical reproduction is not only annoying but decidedly disagreeable. Artistic reproduction requires overtones, it is this third dimension which distinguishes the new recording from the old.

It is this new recording which has per-

mitted the Columbia mechanical resources to penetrate the temple of Wagner, and record a series of discs during this last festival. That this Bayreuth album of recorded music from the Wagnerian headquarters where tradition is the corner-stone of effect is an epoch-making achievement in the history of reproducing music, there can be no denial. It marks a new criterion in the effort to perpetuate symphonic music conducted by the great interpreters of the day. Here, are undoubtedly a group of discs that will make history in the province of recorded music.

Authoritative interpretations have long been a feature of musical perpetuation on the discs. It is one of the things which has distinguished the recorded contributions of Albert Coates, especially his Wagnerian ones. Coates studied with Artur Nikisch, a pupil of the great genius himself, which gives him the imprint of authority his admirers attest for him. Coates conception of Wagner is decidedly commendable, it is rhythmically stirring, eloquent and vital at all times; free from undue sentimentality. Undoubtedly there are other recording conductors who can claim an equal alliance to Wagnerian tradition, but none possess the stamp of consanguineous lineage that the outstanding discs of this Bayreuth collection can claim.

Preserve Supervision

This Bayreuth playhouse was constructed for the sole object of presenting Wagner's music-dramas in their original entirety, and to present them under his supervision and guidance. This supervision and guidance has been faithfully preserved by his wife and his son, since his death. The Fest-

spielhaus is a temple dedicated to the noble art of a universal genius. A man who had an estimable influence upon the development of music; and a man who revolutionized the opera.

It has always been considered an honor to sing at a Wagner festival. Some of the greatest artists of all times have interpreted his many unforgettable characters there. But although all artists were chosen with discrimination, and heralded as the greatest and most impeccable, this has not been true. It would be an exaggeration to intelligent people to ask them to believe that this were always an actuality.

The glory of the Festspielhaus is its preservation of the Wagnerian tradition. This spirit has instilled an enthusiasm in all artists toward their individual interpretative task. But over and above it all is the glory of the orchestra in his theatre of magical acoustics. Any number of critics and pilgrims have affirmed this. Naturally, individual performances have stood out from time to time. But sometimes it is a conductor's performance instead of a singer's which claims the laudation of the critics and the public.

Of deepest interest is the knowledge that Karl Muck's reading of the fervent and ethereal score of "Parsifal," as undoubtedly the high-light of this last festival. As Herbert F. Peyer, the eminent New York critic, whom I quoted earlier regarding "Parsifal," wrote from this last festival, "The splendor of the 'Parsifal' performance resided in the reading of Karl Muck. This reading, as I ventured several years ago to remark, is the complete, the unanswerable

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RECENT RECORDED MUSIC

By PETER HUGH REED

MUSIC lovers and disc collectors, who are interested in unusual issues, will be glad to know that Dukas' "La Peri" has been recorded by the French H. M. V. Co. The conductor, Piero Coppola, gives a poignant reading of this richly colored score, which suggests a marked Wagnerian influence.

This music proves interesting with or without the story of the ballet; although that story will undoubtedly enhance it to the less imaginative auditor. Schumann's delightful "Phantasie" (Op. 17) for piano, has also been recorded. The eminent German pianist Walter Rehberg performed it

for Polydor. His interpretation is poetically conceived, rhythmically sensitive rather than sentimental.

The Chicago Gramophone Society, an organization like the New York Recorded Music Society, which meets once a month to present a program of unusual domestic and foreign recordings, has announced an issue of two twelve-inch discs sung by Minna Hager, mezzo-soprano. The selections are "Water-Colors" by John Alden Carpenter with the composer at the piano; two Hugo Wolf songs, "Auch kleine Dinge" and "Nimmersatte," and a Richard Strauss' song "Blindenklage." These discs are procured through subscription. They will be reviewed when issued in this column. Readers who are interested in these issues should

refer to the editor of this department.

The Latest Records

New World Symphony, Dvorak; Leopold Stokowski and Philadelphia Symphony. (Victor).

A Victor Herbert Album. Five discs made by the Victor Light Opera Company and the Victor Concert Orchestra.

The "New World" is a re-recording of an early electrical issue, that proved unsatisfactory to Stokowski and the manufacturers. This represents a conscientious attitude on their part toward obtaining a perfect product. The recording here is realistic, it projects this magnificent orchestra faithfully. Stokowski conducts with his customary ostentation, but his interpretation of this work seems impersonal and unsympathetic.

The Herbert' Album is well conceived and executed. It contains most of the melodies which made the composer. It is a very praiseworthy tribute to this admirable musician's memory.

Toccata and Fugue in D Minor, Bach; Leopold Stokowski and Philadelphia Symphony. (Victor).

"Prince Igor," Borodin; Ballet Music, Sir Thomas Beecham and London Symphony. (Columbia).

"Prince Igor," Borodin; Overture, Albert Coates and Symphony Orchestra. (Victor).

"Leоноре" Overture No. 3, Beethoven; Sir Henry Wood and New Queen's Hall Orchestra. (Columbia).

"Fountains of Rome," Respighi; Albert Coates and London Symphony. (Victor).

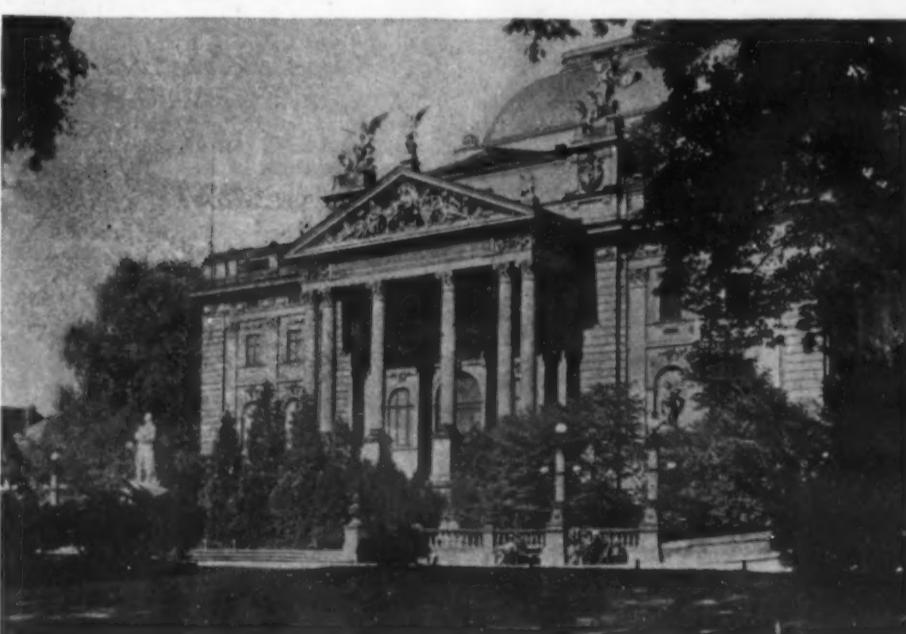
"Love for Three Oranges," Prokofieff; Excerpts, Albert Coates and London Symphony. (Victor).

Hungarian Dances Nos. 5 and 6, Brahms; Alfred Hertz and San Francisco Orchestra. (Victor).

Stokowski Arranges

Although the label does not give Stokowski credit for arranging the Bach composition for modern orchestra, the annotator does; and what he says is absolutely true. No encomiastic praise from the manufacturer could exaggerate this superb disc. It is one of the finest single symphonic rec-

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In This Beautiful Theatre in Weisbaden, Musical and Dramatic Events Occur During the Entire Year. Many Fine Musical Festivals Have Their Setting Here, Under the Directorship of Carl Schuricht, Who Is Now En Route to New York.

FRANCO ALFANO—OPULENT LYRICIST

Paints a Musical Madonna

By MAURICE HALPERSON

THE Neapolitan maestro Franco Alfano is considered one of the most individual among contemporary Italian composers, one who has developed a style quite his own, a style which has been much admired, as well as much criticized. Yet Alfano's clear-headed and honest pursuit of his artistic aims is winning ever increasing recognition.

Here in the United States he has become known chiefly as the man who carried out the ungrateful task of completing for stage performance the unfinished closing love-duet in Puccini's posthumous opera "Turandot." It was a task Alfano undertook with reluctance, for it was one which naturally inhibited a deploy of his own talent, since it was a question of adapting himself with piety to the principles and the idiom of a tonal language foreign to him. Opinions with regard to the artistic value of Alfano's working-over may differ, yet no one has ever denied the honest good will and the kindly zeal with which he devoted himself to it.

In this duet Puccini had set himself a task whose demands, in all probability, outgrew his own powers of achievement; and this too, was the reason why he never managed to complete this crowning number of his opera, until inexorable death—after the high sighings of the flute at the dying of the loving little slave-girl *Liu*—took the pen from his hand once and for all. Alfano, incidentally, at first presented himself with an altogether different version of this same duet, one which the authorities in control at the Milan Scala did not consider appropriate, and therefore a reworking in accordance with their wishes was necessary.

Predominantly Lyric

Alfano's talent is predominantly lyric, surely not notably dramatic or even robust, for all it is upborne by a specific glow and intimacy of feeling. He makes his own laws and yet he has a norm and rules which he obeys. The fact is that he invariably has something to say, but is obliged to say it in his own individual way, and does so without ever becoming a musical anachronism.

This fact is confirmed by the very appearance of an Alfano score, which always makes a clear and regular impression. His melodic line always flows on in true Italian style; but is characteristic in that the note is accented rather than the collective phrase. I have often seen it stated (and these statements have found their way into one or another musical encyclopaedia), that Alfano's style is akin to that of Giordano. Nothing could be more incorrect; one might rather compare his voluptuous phrases to Puccini's, and say that he takes after Dukas with regard to his harmonic and orchestral mode of development. Alfano delights—it is a fashion nowadays—to use various tonalities in parallel progression, and yet he always finds his way back to a definite tonal domain. His sharply spiced harmonies make a distinctive impression, suggesting Richard Strauss in many details, though they are much more daring than those of the great German composer.

The master is so well-informed and his harmonizations so rich and manifold, that they often seize upon the melodic line, obscuring and for the time overpowering it; and yet this super-abundance is never artificial, but flows on naturally, for Alfano's forms are the traditional ones, and his Italian sense of beauty makes itself felt again and again. Thus amid the piquant orchestral tide there continually stands out little melodic islands, which often coalesce into definitely rounded arias and ariettas.

Typically Italian

His recitatives are typically Italian, fashioned after the best of older models, and yet distinctly modern, shaped up in flowing dialogue form, and having uncommonly characteristic rhythms. And in this opulent orchestration we find *ondulant* figures, runs, ornaments, and characteristic accompanimental figures which stress rather than dim the clarity of the musical picture. The fact is that Alfano thoroughly controls a very rich and voluptuous orchestral palette. Each instrument is a singer, and each sings its own song; and yet the individual voices

unite with the most admirable collective effect. The orchestra accompanies the text and the pictures thereby produced with a superfluity of characteristic and realistic figures, as when, for instance, the Tarantella is alluded to in his dialogue, the instruments in question "bite" in characteristic illustrative fashion. And one would never suspect with what crystalline clarity the orchestra sounds out at the time, merely because it is always well-ordered and controlled with sovereign mastery, and never stoops to mere sensational groping after novel effects. The composer's contrapuntal variety is especially notable. And all in all his art is amateur and at the same time a simple one, harmonically of astonishing richness and orchestrally profuse, qualities which, however, never lack grandiose breadth of line, and are never lavished on trivialities.

Studied in Leipzig

Franco Alfano was born at Posillipo (Naples) on March 8, 1876. He started his studies in Naples at the Conservatorio di S. Pietro a Maiella under De Nardis and Serrao. Attracted by the earnestness and thoroughness of German art and music, he went to Leipzig as a student of its then Royal Conservatory of Music, and passed some time in Berlin during 1896. He was then engaged for a concert tour in Poland on which he was very successful in presenting his own piano music.

Back in Leipzig he wrote his first opera, "Miranda," in 1896 and two years later the two-act opera "La fonte Euscher" on the libretto of Luigi Illica, which was produced in the German language at the Stadttheater in Breslau with great success in 1908. It is remarkable that Alfano, although an enthusiastic admirer of Wagner, always withstood the lures of the great Bayreuthian. In an interesting article—Alfano is also a successful and effective writer and essayist—he pointed out that Wagner was great, but that no one could follow him, or, better said, imitate him, as that spelled ruin for any composer. Nothing is easier than to imitate the idiosyncrasies of a great man, but what is out of reach for all *epigoni* is the man's genius. Alfano declared that he became the victim of a real "Wagner panic" and so he avoided the pitfalls of other young composers who attempted to outdo the great German master, with lamentable results.

In 1900 brilliant Paris, always so attractive to Italian musicians, became Alfano's abode. He was very successful there with several Ballet-Pantomimes, represented at the Folies-Bergères in 1901, of which the first, "Napoli," was given 160 times. He

was in danger at that time of losing himself in such moneymaking trivialities, belonging to the *musiquette*, but his high artistic ideals helped him to resist the temptation of making easy money, and he returned to his native Italy.

His first remarkable work was "Resurrezione," suggested to him by the novel of Tolstoy, with the dramatically effective libretto by Cesare Hanau. The opera was a great success, indeed, not only in Italy but in France, Belgium and also in Germany.

As a large part of the public and of the critics had taken exception to the great modernism displayed by the composer in this work, Ricordi, the publisher, persuaded him to write his next work in a more popular style, but this work, "Il Principe Zilah,"

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Franco Alfano, Composer of "Madonna Imperia," Which Was Presented at the Metropolitan for the First Time on Wednesday Evening.

BUENOS AIRES YAWNS

By ALLAN SLOAN

BUENOS AIRES, Jan. 25.—At the height of the musical season in the northern hemisphere, when top hats are bravely being put out as sacrifices to the winter winds and canes are once more coming into their legitimate own, these latitudes are settled back into the arms of summer,—quite willing to leave the concert halls to their own devices and rely for artistic diversion on what comes in over the radio.

In view of this more or less universally known fact it is perhaps not surprising to learn that with a few exceptions very little of imposing interest has occurred during the past few weeks to mar the tranquility of South American life. A few playhouses have done a thriving business, and certain post-season concerts have proved successes, but the only conspicuously soldout show has been staged by Col. Lindbergh and his puddle-jumping plane, whose exploits in Central America have apparently claimed the undivided attention of everyone not away at the seashore.

100,000 Hear "Aida"

Lindbergh's most noteworthy rival in Argentina has been the third municipal exposition of industrial arts in Palermo, where a spectacular presentation of "Aida" under the direction of Antonio Malvagni is estimated to have drawn 35,000 auditors the night of the first performance, and scarcely fewer at a repeat staging. Inasmuch as the opera was also sung over radio LOS, the total number of those who heard the efforts of the 300 performers involved cannot have been less than 100,000, a graceful figure even in these rather fabulous days of grand opera.

"Aida" under the hands of the commission in charge of the exposition, took on the garb of an important civic event, with full municipal band, a special orchestra, and the competent chorus from the Colon Theater



An Informal View of Alfano (left) Leaning on a Cane and a Friend, the Italian Conductor, Gaetano Bavagnoli.

producing the harmonic background for the work of *Radames*, *Amonastro*, and that staple crew. In the role of *Aida* was cast Adelina Agostinelli; *Radames* was played by Martino De Martini and *Amonastro* by Ignacio Ibarra, while the rest of the company included Maria Luisa Lampaggi, Juan Alsina, Arturo Maria Sargent and Arturo Corti.

It was a busy week for Adelina Agostinelli. She also sang the solo soprano part in an ambitious production of Verdi's Requiem under the direction of Cesar A. Stiattei, in which 200 or more voices were blended in the summer's second symphony concert. Paula Weber, Carlos Rodriguez and Juan Cairo were the other members of the quartet. As is frequently the custom, the performance began at 9:30 p.m.

A Chilean Program

Two nights before this latter event Osman Perez Freire, a notable Chilean composer who has for some time lived in Argentina, gave a recital in the salon of Los Amigos del Arte. The program was dedicated to six of his recent works, the first three of which he sang himself and the last three of which were sung by his two daughters, the Senoritas Lily y Maria Mercedes Perez Freire and Maria A. de Lara de Perez Freire—two Ninas whose fresh young voices were scarcely so formidable as one might have expected from their owners' impressive names.

"El Caballo Alazan" ("The Sorrel Horse"), of delicate style particularly characteristic of Freire; "Tristeza Gauchas" ("Sad Indian Women"), a tempered version of his lively "Coqueta," and "Castellanita Hermosa" ("Pretty Little Mule"), comprised the group sung by Freire, who accompanied himself at the piano. His daughters sang "Para siempre se perdió" ("Gone forever"), a deeply sentimental bit; "Oid, Oid" ("List, List . . ."), an emotional ballad of Chilean flavor, and "Si tu me olvidas, me muero" (If you forget me, I

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Concerts and Opera in the Metropolis

The Second "Götterdämmerung"

OUR prophecy of last week, to the effect that the second "Götterdämmerung" would be somewhat a different tale from its unhappy entrance into this term's records, will not lay us open to jeering scorn, we are pleased to report. The performance on the evening of February 4 showed evidence of rehearsal, its tempi (for an act, at least) were well nigh reasonable, the singing was better—even the horse behaved himself. The last act, it is true, found itself prodded into the same surprised hastiness as before and Gertrude Kappel was no more the gainer by this circumstance than she has been. Her exaltation was perforce of a discomfited kind, though even when fleeing in the face of the wind engendered by Mr. Bodanzky her taste and musicianship were not to be denied. Hers remains a *Brünnhilde* more appealing than commanding; it is much like her idea of the "Walküre" Valkyr. At no time does the surging dignity of her *Isolde* have a place in her fulfillment of the duties which beset *Wotan's* daughter. Her indignation when the supposed fickleness of *Siegfried* is realized unto her is almost shrewish; it is somehow bereft of "background." These, however, are detailed thoughts which arise after the performance. While Mme. Kappel is upon the stage we can generally find something to admire.

The cast was exactly as before, with Mme. Mueller as the likeable and well sung *Grutrune*. Mr. Schorr in magnificent voice as *Gunther*, and Walther Kirchhoff, now additionally handicapped by a cold, as *Siegfried*. Mme. Branzell, the *Waltraute*, was her customary resonant self. Mr. Bohnen's *Hagen* was decidedly more fitting than hitherto and his singing was often of superior quality. The *Norns* Mmes. Alcock, Wakefield and Manski did well by their part of the prologue.

W. S.

The "Bride" Returns

THAT delicious morsel, "Die Verkaufte Braut," made a merry season's curtsey on the evening of February 1 and went roguishly about its business of providing distraction from what ails you. Those concerned were substantially the persons who have given voice to Smetana's music since its revival for Metropolitan consumption. One replacement, with dubiously successful results, was that of Ellen Dalossy for Louise Hunter, now besmirching her aesthetic self with the depraved artistry required for Hammerstein's "Golden Dawn" production, as *Esmeralda*.

The duo glory of the current "Bartered Bride" performance is, of course, that of Michael Bohnen and George Meader. The former's *Kezal* is a masterpiece of humorous conceit, the apotheosis of self-sufficient grandeur. This rollicking creation is balm for many of its performer's sins in other fields. It is classic in its ebullient rib-tickling. Mr. Meader's *Wenzel* may without hesitation be ranked immediately alongside for an equally mirth-provoking bit of nonsense. Both sang well last week.

Maria Mueller was the charming *Marie*, warm voiced and piquantly alluring, and Rudolf Laubenthal the *Hans*, the latter being somewhat sorely tried upon occasion to bring his tremulous tones into singing acquaintance with his associates. There were also Messrs. Cehanovsky, Wolfe, Bloch and Gabor, and Mmes. Bourskaya and Wakefield.

The chorus was in good form and was almost able to negotiate its measures rapidly enough to suit Mr. Bodanzky. That personage did an excellent job, all things considered. Except for the Overture, which went off in the sewing machine style it has been to adopt lately at the opera house.

W. S.

"Carmen" Once More

THE Jeritzafied "Carmen" was on view for the fourth time before a houseful of standees and sittees on the afternoon of February 4, when the Saturday subscribers had the opportunity of witnessing a cast different in several respects from those which had dispported before other audiences this season. The always interesting (if not infallibly contenting) Maria Jeritza again enacted a restless *Carmen*—"enacted," to be sure, for she very rarely sang and then in not the most effortless manner. There were some modifications in her conception. We felt that Mme. Jeritza was not well.

Giovanni Martinelli sang an earnest, super-gallant *José*, who got off to an execrable start but atoned to some degree later on in his vocalism. Nina Morgana acquitted herself of *Micaela's* problems to the best of her ability though the characteristic of her voice fit more appropriately into other frames. Mario Basiola attempted by his sincerity and musicianship to make himself a believ-

Reviewed By William Spier

able *Escamillo*. Charlotte Ryan and Merle Alcock were *Frasquita* and *Mercedes*, performing their caprices neatly. Millo Picco was *Dancaire*, Angelo Bada, *Remendado*, Louis D'Angelo, *Zuniga*, and George Cehanovsky, *Morales*.

The terpsichorean exhibitions were charmingly done and Miss Galli and Mr. Bonfiglio decamped with the afternoon's largest amount of applause. Mr. Hasselmans conducted diligently.

W. S.



Photo © Nickolas Murray
Louis Graveure, Sans Beard, and Now One of Our Most Promising Tenors.

Graveure, the Tenor

AT 3:07 last Sunday afternoon, February 5, Louis Graveure strode to the center of the Town Hall stage for his annual recital. Advance notices of this concert informed us that the distinguished singer was about to renounce baritonism and its way forever and become a devout tenor. The beard, perhaps the last visual symbol, seemed to have gone the way of all flesh; the audience having satisfied its eyes, opened its ears to hear. Bryceson Trehearne at the piano poked middle A Flat with his middle finger, and Mr. Graveure sailed out into the Racconto from "Bohème."

Whether Mr. Graveure is or is not a tenor is hard to say. The fact is that he is able to negotiate the most uplifted specimens of the tenor literature with ease and to deliver them with a brilliant, silvery quality. The four arias which the program contained—Faust's "Salut, demeure," "La Donna è Mobile," and the "Carmen" Flower Song, besides the aforementioned "Che gelida manina"—were all sung without transposition—a feat which audiences are not likely to hear duplicated again this season, at the Metropolitan Opera or elsewhere.

Songs by Brahms, Schubert and Strauss formed Mr. Graveure's second group, gave rare pleasure. The sound of the German language sung in tenor range and unaccompanied by guttural or throaty qualities is so unusual that until these tones actually struck the ear last week we had not fully known what to expect. Brahms' "An eine Aeolsharfe," warmly, tenderly sung, made us realize what we had been cheated of for years in listening to our lieder from only sopranos, contraltos and baritones.

Mr. Graveure was at his best, probably, in Debussy's "De Soir," where his unique sensitiveness to the French tongue and his grasp of the song's lyric mood made these moments treasurable. The final group encompassed essays by Fay Foster, Mr. Trehearne, and the Old English "Pretty Creature."

As we said before, Louis Graveure, the tenor, is like very little we have heard before. The notes are there, undoubtedly—a ridiculously easy top C—and there was no compromising falsetto, nor any indication of strain throughout the generous afternoon's exhibition. When one considers that this metamorphosis was completed within four days (for Mr. Graveure had sung a complete baritone recital the previous week)

and that this was the first time he had ever heard his highest range in a public auditorium—the feat is a bit breath taking! Doubtless after he is more familiar with his new altitudes an occasional hardness in certain upper attacks will disappear.

There were many encores and repetitions and much enthusiasm.— H. R. S.

An American "Abduction"

WETHER or not you enjoy the newest offering of the ambitious young American Opera Company at the Gallo Theater depends a great deal on what you expect of it. What you will see and hear is the drastically remodeled version of Mozart's "singspiel," now styled "The Abduction from the Seraglio," which was employed as the wedge for the Rochester Opera Company, father of the present organization, for its entry into New York last year. Mr. Rosing's intrepid troupe introduced this hybrid offspring of opera and operetta as the opening gun of the fourth week's season Tuesday night, Jan. 31. Repetitions were also due during the week.

If you expect the child to favor its noble mother, opera, you are doomed to partial disappointment. If, on the other hand, you look for inherited traits from the light-hearted father, operetta, dissatisfaction will also prey upon you. If you approach the piece seriously, bewilderment and impatience will be your lot; if all in the world you desire is an evening of gaiety and fun, you will not get it. This is unfortunate, but is not attributable to any one great cause—rather to several small, nagging ones.

The argument in the affirmative rests on these points; an English text revised unmercifully and to advantage for an English-speaking company, by Robert A. Simon from the original book by Bretzner; the limpid music of Mozart (which, however, seems neither appropriate nor inspiring against its background); the introduction of so-called comic relief in the form of a new character, *Fatima*, who, however, is not allowed to sing; and the charming settings of color and gilt paper.

The case for the negative is much more damning. With such thin ingredients, the company could not stir up a mixture thick enough to prove palatable.

The portions of "spiel" which should have sparkled with insolence and wit were dulled by a tendency to slow movement and dragging speech. The same tempo prevailed throughout the musical numbers, deadening their effect. Little of the histrionic ability to be expected in some degree from this earnest young group was to be found, save in the person of George Fleming Houston, who portrayed *Osmín*, the Pasha's henchman. The vocal portions of the evening, which, after all, should count the most in the total score, were not too fortuitously assumed. Miss Vasa's *Constanza* was slender and lugubrious; Miss Spence, who substituted for Cecile Sherman as *Blonda*, was an active soubrette but hardly rose to necessary musical heights. Mr. Newdall as *Belmonte* and Mr. Roberts as *Pedrillo* sang creditably but a trifle dispiritedly.

Mr. St. Leger provided the excitement of the evening, cutting the music short at the beginning of the second act to protest in a sepulchral voice at certain impudent occupants of the front row, who, he declared, were making grimaces at him.

The cast in its entirety was as follows: Pasha Selim.....Allan Burt Osmín.....George Fleming Houston Constanza.....Adele Vasa Blonda.....Mignon Spence Belmonte.....Clifford Newdall Pedrillo.....J. Frederick Roberts Fatima.....Harriet Fells Children. Winifred Goldsboro Mary Stephen The Turkish Captain.....Howard Laramy Conductor, Frank St. Leger.

F. Q. E.

JERITZA, Scotti and Lauri-Volpi opened the Metropolitan's fourteenth week on January 30th, with a performance of *Tosca* at top pitch of dramatic realism. Mme. Jeritza again appeared in her own blonde hair, a welcome change from the brown wig she wore in other "Toscas" of the season, another pleasant change came when she sang the "Vissi d'Arte" aria kneeling instead of in her customary position prone on the floor.

Mr. Lauri-Volpi was in plentiful voice, and when he loosed his high notes the

bravos came thick and fast. It was his farewell for the season and his compatriots cheered him. He sailed next day on the Paris en route for the newly renovated Royal Opera House in Rome.

Mr. Scotti was as always a superbly evil minister of Police. There is no other Scarpia, it almost seems as if there never could be another.

Others in the cast were Miss Flexer and Messrs. D'Angelo, Malatesta, Paltrinieri, Rechiglani and Picco. Mr. Belezza conducted.

"L'Amore Dei Tre Re" Royally Done

L'Amore Dei Tre Re, opera in three acts. Book in Italian by Sem Benelli. Music by Italo Montemezzi. At the Metropolitan Opera House. Archibaldo Ezio Pinza Manfredo Giuseppe Danise Avito Giovanni Martinelli Flaminio Angelo' Bada A youth Giordano Paltrinieri Fiora Incresina Bori A maid Mary Bonetti A young woman Mildred Parisette An old woman The shepherd's voice Dorothea Fexer Conductor, Tullio Serafin

MONTEMEZZI'S L'Amore dei Tre Re" was given for the first time this season at the Metropolitan on Thursday evening, February 4th. Miss Bori was lovelier than ever to look upon. And she was in excellent voice. Mr. Danise postured operatically, sang without distinction, and added little to the ensemble. Mr. Martinelli sang well and was fairly convincing. But in his impersonation there was little subtlety, little enough of the royal blood, and a regrettable lack of aristocracy and distinction in much of his work. But these were the minor weaknesses of a compelling and dramatic performance.

The gripping, stark power of Benelli's libretto, the rich woven tapestry of Montemezzi's music, and the superb blend of poetry and music in this work, when adequately performed, must invariably impress the beholder as one of the finest operatic products of modern days. High honors to Mr. Serafin for the glowing surging richness he won from the music, for the power and strength he revealed in Montemezzi's exquisite score. Mr. Pinza was excellent as Archibaldo, playing a difficult role with fine restraint and power. The individual performances merit more extended comment but the ensemble at all times carried across the footlights the fine fervor and stunning tragedy of this stirring work.



Grace Moore in Her Debut in "La Bohème," Reviewed on Page 2.

"Turandot" Says "Goodbye"

PUCCHINI'S "Turandot" took a final look at the Metropolitan stage Saturday afternoon, Jan. 21, having held its own since it inaugurated the season so dazzlingly back in October. A more than thrice familiar cast of principals officiated at the last rites: Mmes. Jeritza and Guilford; Messrs. Lauri-Volpi, De Luca, Basiola, Tedesco, Altglass and Ludikar. Mr. Serafin conducted.

Mr. Taylor's Opera and a Sunny Mr. Bloch

By Irving Weil

THE KING'S HENCHMAN, lyric drama in three acts. Book in English by Edna St. Vincent Millay. Music by Deems Taylor. At the Metropolitan Opera House, Feb. 3

King Edgar	Lawrence Tibbett
Earl Aethelwold	Edward Johnson
Aelfrida	Florence Easton
Ase	Merle Alcock
Maccas	William Gustafson
Ordgas of Devon	Louis d'Angelo
Archbishop of Canterbury	George Meader
Cap-bearer to the King	Max Bloch
Master of the Household	Arnold Gabor
Couriers—Mmes. Wakefield, Ryan, Parisette and Flexer; Messrs. Altglass, Cahanovsky, Marshall, Picco and Wolfe.	
Retainers and Villagers—Mmes. Egner Bonetti, Ryan, Flexer and Parisette; Messrs. Wolfe, Ananian, Marshall, Vajda and Bloch.	
Conductor, Tullio Serafin.	

THE job of saying a few words about "The King's Henchman," the opera by Deems Taylor and Edna St. Vincent Millay, which we have gratuitously plucked for ourselves this week is something peculiarly to our taste. For years we have been conscious of various gentry, in continuously increasing numbers, getting ready to let loose a certain amount of glee when the time came to see us squirm; but a niggardly amount of suppleness in the spine has always made squirming difficult for us and we fear we have been disappointing. Reviewing The Boss's opera ought certainly at last to find us doing a little business in Winter perspiration, with a squirm or two on the side and yet, somehow, we imagine we shall deprive the expectant gentry of the exhibition after all. For The Boss doesn't happen to know what we are about to say any more than the reader at this point—which is what makes the job so much to our taste.

Nonetheless, we can readily enough picture the dilemma that might be supposed to confront us—and dilemmas, one has always been told, have horns, the classic place for squirming. If we should indulge in some plain and fancy shouting that Mr. Taylor's work is everything that all bad operas are not, we would be accused of stroking The Boss's hair and otherwise indicating to him what a bright little Jack Horner he is to create the plum in the pudding of American opera; and if we should point out that "The King's Henchman" is really just another American opera and nothing to make much of a fuss about, we would of course be accused of personally trying to bend over backward—and probably at the expense of not being asked any more to come in and sit down in The Boss's sanctum.

Luckily, the dilemma exists only in the minds of the squirm-catchers. For it happens that "The King's Henchman," at its first performance last week in the current Metropolitan season, convinced us in the persuasive way good music has, that what we thought about it a year ago after its premiere is essentially what we think about it now. The point is of course that we are a commentator by the day and a critic by the week or something of the sort; and that our commentary of a year ago and of last Saturday in the New York Evening Journal, where we deliver our diurnal and sometimes diuretic sermons, sufficiently absolves us of bending either forward or backward in this column. In other words, "The King's Henchman" is an exceptionally good opera even if The Boss did write it.

It would indeed be surprising if Mr. Taylor hadn't turned out what he did for the lyric stage. There are at least three of his works for large or small orchestra in which he has shown plainly enough that he possesses the gift of apt melodic invention and a sane and yet arresting feeling for harmonic background and adroit instrumentation. That is not quite enough for opera, to be sure, but it should be remembered, although it isn't, that he has almost written opera, or written almost-opera, for years before "The King's Henchman."

It is, as a fact, generally considered, and thoughtlessly so, that Mr. Taylor, when past forty, rushed at the composition of an opera seria for the first time in his life and, by good luck, carried it off. But it takes something vastly different from good luck to carry off anything of this sort; glance at the names of the deadly dozen American operas that have preceded "The King's Henchman" at the Metropolitan and you will believe it. Before he sat down to the staved paper that became this opus 19, Mr. Taylor had been hammering away for fifteen years or more at the substance that a single added touch converts into opera.

Like so many composers, he spent most of the early years of his musical life in writing for the voice. Back in the days of the MacDowell Chorus, which Kurt Schindler started and afterward gave the niftier name of Schola Cantorum, Mr. Taylor was his right-hand man, translating French, German, Italian and Russian song-texts so that they could be sung in English if need be (only need never was). But that was the least of his preparation. There are something like a hundred choral song arrangements of his in the Schola Cantorum library and elsewhere, besides original choral works and songs and transcriptions of folksongs. One of his earliest things is the cantata, "The Chambered Nautilus," a choral setting of the Oliver Wendell Holmes poem and written and performed by the Schola nearly fifteen years ago. "The Highwayman," written at about the same time and given at one of the Peterboro Festivals was another of his preparatory experiences in fitting music to vocal expression.

All this, however, did not bring him to the theater. That experience followed later. Indeed, looking back over his progress, it almost seems as though it were a kind of cumulative advance toward the opera house. For after mastering a facility in vocal music, he left off and went through a period of learning to write for dramatic effect. It is worth noting that it was he who composed the incidental music for something like half a dozen plays which included Ferenc Molnar's "Liliom," Clemence Dane's "Will Shakespeare," George Kaufman and Marc Connolly's "Beggar on Horseback" and Elmer Rice's biting and unforgettable "The Adding Machine."

We can still recall the effect that the unobtrusive but pervasive music to "Liliom" had at certain important moments in that curiously haunting drama. The composer also touched "The Adding Machine" here and there with music that heightened its point. But the finest of all this incidental dramatic music was what Mr. Taylor furnished for "Beggar on Horseback," a play that was never appreciated at its true worth. Its aspect of fantasy (in which we suspect the Gaelic hand of Mr. Connolly had more play than the mere ironic touch of Mr. Kaufman) must have appealed peculiarly to Mr. Taylor. At any rate, it drew from him some of the best music he has written, particularly that which made the utterly charming interlude called "A Kiss in Xanadu" as charming as it was.

* * *

Showing How a Good Opera Needs Merely Competence and Intelligence and the Gift of Invention

It will thus be seen that it was not accident which made "The King's Henchman" turn out to be viable and veritable opera. Mr. Taylor had all the apprenticeship he needed. He knew by then how to write for the voice, how to match melody to words so that a singer could sing them; and he knew from experience how to write for the orchestra in itself, how to keep it out of the way of words when words should be heard and when to let loose for the intensification of stage action and situation.

What strikes one in "The King's Henchman" is the competence and the intelligence with which all this is done. There is naturally much more than that in the music, as there is more than mere competence and intelligence in Miss Millay's book, for these two alone are not enough to nourish a good opera; but both of them together are so seldom found even in such, as to be peculiarly noteworthy when they are.

The music fits the words so cleanly that when sung its accents retain the easy and natural inflections of speech. There are no distortions of the kind that heretofore have so often made opera in English ridiculous. So far as seems humanly possible, the vocal line almost always permits intelligible enunciation on the part of the singers. But singers are always singers, each with his own pet disabilities. The text was not always clearly enunciated at this latest performance of the opera, simply because articulation is one of the things many singers won't or can't master.

Leaving aside this problem of what one may call the mechanics of expression, which Mr. Taylor solves so expertly, the music of his opera rises to meet the necessities of the stage story with the stuff of vivid and moving melody. It becomes music that touches the emotions of the listener as it illuminates the significance of what is going

on upon the stage. Both the second and third act, although widely different in mood and spirit, make their way with one.

It is the first act that is the weak spot in the opera, simply because the composer had to follow his librettist. Here she provided him only with something that puts the plot in motion and not, moreover, before the very end of the act. The King sends his henchman wife-hunting for him; that is all. Before that there is atmosphere—the atmosphere of period and locale, tenth century Anglo-Saxon England. There is also much wassail. But it is pretty difficult to write a half hour of music that must dramatize period and locale, and the refuge of wassail has its limits.

It was during this act that doubts arose in one's mind about the advisability of too much rigidity in the matter of historic place and period. And this in spite of the splendid choral folksong that toward the end of this first act raises it strikingly above

February, nevertheless yields a remarkably fine performance. It shows what the Metropolitan can do when it happens to feel like it. Tullio Serafin, who originally prepared the work, conducted it again and gave it the benefit of a splendid combination of vigor and suavity. Of the principal singers, Florence Easton and Edward Johnson were once more unerringly effective. Both sang the English words so that they could be understood and both managed this without singing any the less well. Merle Alcock and George Meader, and particularly Mr. Meader, also gave performances of outstanding merit. Lawrence Tibbett was perhaps somewhat more effective as actor than as singer. And the stage direction of Mr. von Wymetal is one of the best things he has done on this stage.

* * *

Mr. Bloch Takes the Lift Down His Ivory Tower and Finds a Place in the Sun

Some time ago, when the Boston Orchestra was making one of its visits to New York, we took up in a more or less serious way the mystification of Serge Koussevitzky, its conductor, and solved it at least to our own satisfaction. He and his orchestra were back again in Carnegie Hall last week and whilst we are not going into the matter all over again, except perhaps quite incidentally, we find that he provides another text on which to hang a few paragraphs of friendly discourse.

The man is full of provocative gestures and one of them is his apparently devoted fondness for contemporary music. This is by now well enough known but that is not necessarily a good reason for taking it for granted. He has, indeed, a soft place in his heart and on his programmes for the modernists and he lets few concerts go by without turning to one or another of them and sympathetically patting him on the back. In this his taste and his inclinations are seemingly catholic. Any one of them appears to be as good as another, or at least as worthy of encouragement. It is good pioneer work and obviously desirable.

Last week it was Ernest Bloch whom Mr. Koussevitzky took under his wing, although one imagines that Mr. Bloch himself would rather resent the phrase. However, that is ours, and not Mr. Koussevitzky's; and since Mr. Bloch has often told his friends he never reads what anyone writes about him, he will of course never see it and we shall escape punishment.

There was some indication in this latest piece of Mr. Bloch's music to be played here that perhaps he has at last taken the lift from the top story of his ivory tower of gloom and ventured out the front door to greet his fellow mortals with something auspiciously like a smile flickering over his hitherto incorrigibly grave countenance. If we are wrong about this and we are injuring his professional standing among the Immutably Serious Thinkers, we are sorry. But we can't help liking this music of his—and it is the first that we have liked.

The piece was his "Four Episodes" for a chamber combination of strings, wind and piano, now expanded for what amounts to full orchestra without percussion. It was originally written for Miss Carolyn Beebe and her New York Chamber Music Society (hence the piano, since she is a pianist) and it won a prize of \$1,000, we believe—Mr. Bloch being one of the handiest prize-winners among contemporary composers.

If we ourselves had been one of the judges, we should have rated the "Four Episodes" something like this—No. 1, a "Humoresque macabre," \$100; No. 2, "Obsession," \$300; No. 3, "Calm," \$50, and No. 4, "Chinese," \$550. But we should have deducted about 10 per cent from the total for the pidgin sub-titling that Mr. Bloch fell into, as so many composers do. Perhaps it was the influence of Hollywood in his case, for he now lives in San Francisco, which is near enough to cause infection.

The suite as a whole is so light-hearted, for Mr. Bloch, that we suspect the California climate has been doing pleasurable things to him or that, since he has now passed his middle forties, the sorrows of the world in general and of his race in particular are finally beginning to rest less heavily upon his shoulders. Youth, as everyone knows, is the time for sorrows (other people's) possibly because there is still time to outgrow them; middle age brings one's own which, being graver, one

Mr. Koussevitzky Smiles.

its hitherto rather pedestrian level. One's doubts assailed the whole scheme of Miss Millay's Anglo-Saxon English with its enormous preponderance of short, brittle vowels. It seemed unnecessarily, perhaps fruitlessly hard on a composer determinedly faithful to the demands of such a text. Merely to have an external verisimilitude to tenth century English speech appeared to be too great a price to pay for going without the beautiful flow of Latinized English that has since mixed itself inseparably into the vernacular.

This, to be sure, slipped from one's mind very considerably when the opera moved into the broadly lyric mood of its second-act love scene, handled with so much naturalness and still without loss of emotional value. Here Mr. Taylor's music dominates his text. It acquires a genuinely impassioned pulse, vocally as well as instrumentally, but perhaps more especially in the orchestra. These are his most vivid and vital pages.

Only at one point did we find any artificiality and that was not at all in the quality or character of the love music but in what, for lack of something better at the moment, we should call its aesthetic aspect. The love scene reaches its climax in a duo, as all love scenes, we suppose, must; but in this year's performance it seemed to us to be somewhat incongruous. What made it seem so, probably, was the unusual straightforwardness, the naturalness of all that had gone before; contrasted with the lovers unpremeditatedly bursting into the self-same words to sing to each other, this device seemed slightly out of focus. But, as we have said, doubtless all love episodes in opera must have their duos for soprano and tenor.

And the very end of the act, with the king's henchman daring his fate for taking the king's own, is a moment of pure nobility in both the music and its tale.

The production of the opera at the Metropolitan this year, although not quite so completely on its toes, so to say, as it was last

(Continued on page 31)

Broadcasting Across the Country

BROADCASTING'S best presentation being of the sponsored variety, and the sponsors being desirous of reaching the greatest audience, major events are scheduled mainly for evening consumption. And those who by necessity are enthusiasts forced to take their radio during daylight hours justly feel a sense of neglect. For most afternoon programs are hardly worth the slight cost of operating the receiver. Weak tea-dance orchestras and anemic studio programs are the unsatisfying *pièces de résistance* of the *après-midi* menus.

Speaking of menus—not a few commercial features exploit culinary articles, and as such their appeal is indirectly made to the lady of the house. And rightly so, for as a rule the housewife is the Lord High Chancellor of the family exchequer. This being the case, would it not be wise to arrange presentations for her edification during the hours the master (?) is away earning the necessary wherewithal? Thus, when he twirls the dial after dinner he can be spared the extolling of staple foods... it is well nigh dead certain such exploitation remarks fall on deaf masculine ears anyway.

The recent aim of manufacturers of sets has been to interest the mistress of the home, as well as the mere male contingent, in radio. Cabinets have been beautified and receiver operation made less complicated. Now the impresarios should do their part and broadcast truly worth while midday programs. This would incidentally please those unable to hear the nocturnal features.

When Fate Is Unkind

This department had every intention of reviewing the Columbia Phonograph Hour of Feb. 1, which was scheduled to present Maria Kurenko and Toscha Seidel. But fate intervened. Mr. Seidel was unable to play his violin because of an injury, and Eastern listeners were deprived of the soprano singing of Mme. Kurenko because of an SOS which compelled WOR (key station of the C.B.S.) to remain silent during most of the hour. Such portions of the Russian prima donna's work as were brought in from the inland stations were marred by fading and whistles, and in consequence an honest appraisal was impossible. Distant reception in the steel city of New York is not of the happiest kind.

Jacques Thibaud (Atwater Kent Hour, WEAF and Red Network, Feb. 5). This broadcast marked the radio début of Mr. Thibaud. The violinist should feel no doubt as to its reception both by his audience and on the reproducer. He projected a tone of warmth and clarity and played throughout with a finished technical competency. Accurate double stopping was also one of his many admirable assets.

The program included Saint Saëns' "Havanaise," an arrangement of Brahms' Waltz in A Flat Major and the "Hymn to the Sun" from Rimsky-Korsakoff's "Coq d'Or."

The Atwater Kent singers whose efforts have been chronicled in other issues, presented among other items, the "Cavalier Song," the music of which was by Reinold Werenrath. The baritone wrought in this a choral work of average distinction, which was given a good performance by his charges.

London String Quartet (Eveready Hour, WEAF and Red Network Jan. 31). As an hour of exceptional chamber music presented in most musically manner, this broadcast won major laurels for itself. Radio does handsomely by string quartets, and listeners are assured of faithful reproduction whenever they tune to such a feature.

The first work heard was Beethoven's Quartet in A No. 5. A reverent and painstaking reading was accorded this opus, which was played with a tonal balance and unity of ensemble worthy of the best traditions. The Adagio in particular received an admirable performance in which skillful nuance was effective.

The Larghetto and Minuetto of Mozart's Quintet for two violins, viola, 'cello and clarinet enlisted Nathaniel Shilkret as manipulator of the reed instrument. Laying aside his conductorial baton of other evenings, he joined the London players in a sensuous and rich toned performance in which a sense of co-ordination was maintained throughout.

Of the shorter works, Grainger's "Molly On The Shore" was rendered with verve and finish; and a musically arrangement of "Sally In Our Alley" made of this old favorite a work of much "classical" interest.

Reviewed by David Sandoz

Leo Ornstein, (Ampico Hour, WJZ and Blue Network, Feb. 2). The recording of Liszt's "Liebestraum" by Mr. Ornstein showed the pianist in a more favorable light than did his playing in person of Chopin's Nocturne in D Flat. This may have been due to some mechanics of broadcasting, or perhaps the pianist was not in his usual fine fettle. Whatever the circumstances, there was noticed a weakness in the playing of the Nocturne which at times made the efforts of the left hand almost inaudible. However, when proper balance was maintained, the moody work shone with a glowing tone of most ingratiating quality. And there was nothing amiss with Mr. Ornstein's interpretive feeling in those portions that came through en toto. The broadcast was bothered by a most annoying heterodyne (peanut) whistle which intruded itself throughout the entire program.

The Federal Radio Commission has still much to do to establish perfect broadcasting conditions, despite its self-asserted assurances that interference has been practically eliminated. There are still too many "peanut stands" on the air waves.



Leo Ornstein, Pianist, Who Played Over WJZ Recently.

THE TURN OF THE DIAL

(Eastern Standard Time Unless Noted Otherwise)

Maurice Ravel's string quartet, "Allegro Moderato," played by the **Lenox String Quartet** Sunday, Feb. 12 at 7:45 p. m., over WZJ, KYW, KWK.

Sonata for Two Clarinets by Poulenc, featured in Columbia System's Symphonic Hour, Sunday, Feb. 12 at 3 p. m. Orchestral setting played by Judson Symphony, Howard Barlow, conducting. Other orchestral numbers: Schubert's Symphony in B Flat; Jubilee Overture by Weber; "Elegie" and "Valse" from "Serenade" for strings, Tchaikovsky; and the suite, "Sigurd Jorsalfar" by Grieg. Over WOR and chain.

Charles Hackett, tenor of the Chicago Civic Opera Company, in Atwater Kent Hour, assisted by **Nannette Guilford**, Metropolitan soprano, and the Atwater Kent Orchestra directed by Robert Hood Bowers. Each soloist will sing arias and songs, and both will combine in the Balcony Scene from "Romeo and Juliet" which is the closing number. Sunday, Feb. 12, at 9:15 p. m., over WEAF, WEEL, WFI, WRC, WGY, WGR, WCAE, WTAM, WWJ, WSAI, WGN, KSD, WCCO, WOC, WHO, WOW, KVOO, WFAA, WSM, WMC, WSB, WBT.

Selections from **Massenet's "Manon"** and other features in Emerson Hour, Sunday, Feb. 12, at 9 p. m. over WOR and chain.

Rosa Raisa, soprano of the Chicago Opera Company, as guest artist in the General Motors Family Party Monday, Feb. 13 at 9:30 p. m. She will sing arias from "Aida," "Cavalleria Rusticana," and several songs. Over WEAF, WEEL, WTIC, WJAR, WTAG, WCSH, WLIT, WRC, WGY, WGR, WCAE, WTAM, WWJ, WSAI, WGN, KSD, WCCO, WHO, WOW, WDAF, KVOO, WFAA, WHAS, WSM, WMC, WSB, WBT, WJAX, WTMJ.

"Pirates of Penzance," by Gilbert and Sullivan, will be broadcast over KOA, Denver, which has recently joined the NBC Red Network, Monday, Feb. 13 at 8:15 p. m., mountain time, by the KOA Light Opera Company, Freeman H. Talbot, director.

Sieberling Singers in program of Pan-American selections performed for the first time, Tuesday, Feb. 14, at 8 p. m., over WEAF and Red Network.

Southern Singers in Barbizon Hour, composed of Edith Piper, soprano; Doris Doe, contralto; Charles Stratton, tenor and Walter Leary, baritone. Solos and quartet. Tuesday, Feb. 14 at 9 p. m. over WOR.

Spanish, Russian, Hungarian-Gypsy and German native music, by Spanish instrumental ensemble, Russian bass and accompaniment, a male soprano and a German ensemble, in Columbia Phonograph Hour, Wednesday, Feb. 15, at 10 p. m. over WOR and chain.

Richard Hageman and Soloists (RCA Hour WJZ and Blue Network, Feb. 5). The substitute program prepared by Walter Damrosch for his regular RCA hour while he and the orchestra were away on tour merited highest awards. For this broadcast at least the admonition "beware of substitutes" was worthless. And it could have served as the answer to an harassed impresario's prayer to appease the critics who bemoan the mediocre and hackneyed works presented in the average broadcast.

The list was of such an interesting and diversified kind as to demand its notation in full. The hour, which passed all too soon, "opened" with the Quintet from Beethoven's "Fidelio," after which the duet for basses from Handel's oratorio "Israel In Egypt" was followed by the duet "Parlez moi de ma mere" from "Carmen." The Quintet from the third act of "Die Meistersinger" preceded the orchestra's playing of Grainger's Londonderry Air and "The Marriage of Figaro" Overture of Mozart. The duet from Rossini's "Semiramide" engaged the attention of the soprano and contralto. The dramatic scene from Act IV, between *Anneris* and *Aida* was balanced with the Andante Cantabile from Tchaikovsky's String Quartet, Op. 11; and the exceptional hour was concluded with the "Rigoletto" Quartet. Thus works were presented by German, French and Italian composers.

The singers were Gitla Ernstinn, soprano; Viola Silva, contralto; Lomelino Silva, tenor; and Hans Kramer and Frederic Baer, baritones. Individually and collectively they maintained the standard set by the program in which the musicianly directorial hand of Mr. Hageman was always in evidence.

Bamberger Little Symphony (WOR & WFBL Feb. 4). Grieg's seldom heard second "Peer Gynt" Suite was accorded an interesting interpretive and admirably toned exposition by the orchestra under the baton of Bernard Levitow. Of equal interest were performances of the overture to Flotow's "Marta" and two waltzes by Dvorak.

The rather somber contralto voice of Lealia Joel Hulse was heard in artistic readings of the Spirit Song of Haydn and Brahms' "Saphic Ode." "When Love Is Kind," however, proved too light for her deep toned organ, and lost effectiveness thereby; but "Long, Long go" was sung with skillful *legato* and praiseworthy enunciation.

Composers' Tapestries (WOR, Feb. 2). Some one in the impresario department of WOR has a decided penchant for fetching broadcast titles. Witness the Album Hour, the Choir Invisible, the Cathedral Hour, and now, Composers' Tapestries. The last comes nearest to winning the gold seal certificate for original cognomens.

The loom for this broadcast was in good working condition, but some of the material of the weave was of an inferior quality which made ragged streaks in its tapestry. Giuseppe Adami in most cases failed to strike the exact center of the notes played on his violin, and a variable tone caused passages of some beauty to be discounted by others of a thin and anaemic strain. The Lyric Mixed Quartet, composed of not the best voices, sang in as many keys. Stephen Foster's "Come where my Love lies dreaming" was not embellished with anything save a musicianly piano accompaniment.

Going up the scale there was much merit in Margaret Speaks' singing of Cadman's "Call Me No More" and William Leary's renditions of Homer's "Banjo Song" and "Pauper's Ride." The soprano and baritone possessed excellent organs and adequate knowledge of their employment.

But the "hit" of the evening was Eva Mann with her pianistic accomplishments. This artist, for such she is in the full sense of the word, went about her work with an assurance and technic which made first class piano music of Liszt's "Consolation" and Hungarian Rhapsody No. 8. And in addition she endowed these works with a tone of brilliance and depth.

The Continentals (WJZ, Feb. 2). A mixed quartet composed of Frances Siebel, Devorah Nadworny, Julian Oliver and Frederic Baer devoted its capable talents to excerpts from Mascagni's "Cavalleria Rusticana." Also the soprano, tenor and bass did noble duty with the trio from "Aida," and the men raised their voices in a duet from Flotow's "Marta." As individuals, the singers have been written about on this page in the past, so it is only necessary to state that in this broadcast they maintained their excellent standards.

The orchestra under the direction of Cesare Sodero played somewhat stridently

(Continued on page 23)

LONDON MUSIC—AESTHETIC and ASCETIC

Kubelik Plays And a Fantasy is Revived

By LEIGH HENRY

London, Feb. 1.—The most striking new work heard has been a native one, the unpublished Third Sonata for piano by Arnold Bax, splendidly rendered by Harriet Cohen at the Contemporary Music Centre's concert at Marylebone Court House. A truly heroic work, this further manifests Bax's characteristic absorption in those peculiarly interior, yet atmospheric moods which we know as typically Celtic.

It would need a Francis Grierson to do justice to the mystical spirit of the opening movement, with its "fey" otherworldliness, its sense of vistas "beyond the world's edge," and its remotely luminous nimbus of enchantment, so exquisite as to carry in itself an innate poignancy, as of a beauty sensed beyond human reach. Of faerie also is the lilt of the delightful sequence of Irish melodies — more Irish in conception than in actual transploration from traditional sources, — which make up the second movement, full of light and occasionally of dim joy, but always of a "light that never was on land or sea." The third movement assumes the nature of definite tragedy

in mood, not the tragedy of melo-dramatic incident or of definitely implied program, but one more spiritual. The opening mood of questing blent with melancholy here becomes restless, almost Fate-driven. It is the voice of the Celt seeking ever a spiritual vista,—the Hy Brazil of old legends, the Century of the Ever-Living, the Dannaean Land of Old Erse legends and Yeats' poems,—and so finding all other loveliness but a shadow.

About New Quartets

Grouped with this highly individual work, rich in formal decoration and in tonal colour, were two quartet items, the String Quartet of the late Alberic Magnard, who met untimely death when shot for opposing the German advance in the late war, and the Quartet of Bloch, both played by the Hewitt Quartet, an excellent combination with sensitive ensemble.

The first of these has markedly individual traits; but, frankly, they seem to one to belong to things extra-musical. One feels some philosophic scheme unrevealed behind and that it is not revealed by the music is that music's implicit criticism. Probably, where one recalls influences, one thinks of d'Indy in this work. One imagines that Magnard might have tended towards perpetuating the Franckist line had he lived. The Bloch work is again distinct, the Hebrew spirit of Isaiah expressed in terms of accidental form. Here again is music that broods; but under this is the revolt of a spirit from a beauty which its asceticism fears, not the yearning towards the visionary. Yet there is also something of spiritual negation; it is asceticism refusing lighter beauty through force of an ideal.

Buda Pest Trio

Bloch again figured at the Buda Pest Trio's concert at Wigmore Hall, when we again heard his Nocturnes. Here the aesthetic dominates the ascetic, though there is still something of spiritual travail under this lyricism. Interior music again, this seems to limn subjective images of moods as pictorial symbols against the opaque background of night. It is the music of the Psalmist when turning from the eroticism of the "Song of Songs" to contemplate a wider infinitude of love. Alongside the Bloch work were given the ever-spontaneous Dumky Trio of Dvorak and a vivacious, comaratively downright Trio by Laloux.

The Guild of Singers and Players, at their new hall, St-Ermine's, Westminster, programmed the Borodin quartets, and a series of Irish air-arrangements. These were given with insight and finely balanced ensemble by the John Fry Quartet. Sybil Seanes was heard in new songs for voice and violin, by Arthur Bliss, which one found rather more ingenuous than imaginative, though with

characteristically crystalline texture. Cathleen O'Brien accompanied in other songs.

The Gerald Cooper Chamber Concerts maintain their individual way. The one featuring John Coates presented that expressive singer in "Die Schoene Muellerin," Schubert's song-cycle. He gave a fresh aspect to the dangerously reiterative music by rare delicacies of nuance. "Der Jaeger" was sung in English dialect, to emphasize the bucolic mood.

Kubelik Reappears

The feature of Kubelik's re-appearance at Albert Hall proved his virtuosity rather than his creative power, although it was impossible to realize fully the qualities of his own Concerto, featured in the program, as played with piano and not orchestral accompaniment. Forceful it is at times, but one cannot find in it any definite character or typical color-scheme, and its exploitation of technical posers rather diminishes its potential poetry, even though the work is laid out in the conventionally rhapsodic key of B flat. The Lalo Symphonie Espagnole has little to offer any fresh individual expression nowadays; but one felt that Kubelik did not attempt anything individual here; at least he did not attain it. The concert must be regarded as something of a survival of the Victorian days of virtuosity, when the technical *maestro* counted more than the music. Yet there is so much fine stuff that such a fine technician could excel in.

Boughton and Bolsheviks

Rutland Boughton, of "Immortal Hour" celebrity, is one of those disturbing musi-

cians who always have music pegged to some external theory of philosophy or sociology, generally the latter. After his October visit to Moscow, he has found the material more or less legitimately to combine these with some truly musical interest in effect. His program this week, with Ruby Rutland Boughton, his daughter, as vocalist, given for the League of Arts at the Victoria and Albert Museum (strange resort for this ultra-new stuff), held to the music of the younger Bolsheviks.

In these rather self-consciously emancipated works by Davidenko, Krasskov, Koval, Shverdov, etc., one feels many tentatives; but there is that rather superficial strain which comes of cheap installment encyclopedias there also, somewhere. Some, reflecting the real people's spirit, like "The Fur Coat," have a native quality; but the "Victory Song" has only the sociological preoccupations—and not the voice,—of Boughton to recommend it, the concert-giver electing to sing this item. The program provided an interesting glimpses of activity, but not of real achievement.

The growing pull of operatic setting has seized the Liverpool Repertory Opera, who have just produced Elgar's "Caractacus" as an opera, with scenic designs of striking nature by Genn. The work is most effective in this setting and one feels that if Elgar could have been induced to write opera in place of cantata and oratorio, many of his more melodramatic moments, disturbing as things are in platform works, would have found their justification. The Liverpool Repertory Company, leading light of which is John Tobin, also known as a conductor

of the British National Opera Company, has taken a fine initiative in production, having produced "The Immortal Hour," new operas by Napier Miles and a highly individual *melomime*—one of the few essays in this direction by a British composer, "Madame s'amus," a delightfully whimsical mime-comedy by James Lyon, now associated with Granville Bantock at the Birmingham Midland Institute.

Delights of Other Days

Decentralised musical activity has also given us the charming production of "The Queen's Delight," a sixteenth century music and dance conception, by Arnold Dolmetsch at Haslemere, the scene of the old-time music festivals. Here, to the sound of old-world instruments,—viols, recorders, shawms, serpents, lutes, pipes and tabors, led in the dancing with consummate grace by Mrs. Dolmetsch, this delightful fantasy-masque went joyously but ever with grace. Opening with a torch-dance, the *Intermedio*, with music by the 16th century Florentine, Caccini, presents the apparition of "Love," dancing a *coranto*, which is interrupted by the singing of "Occhi Immortali," after which comes a final and vivid torch-dance. The theme is not distant from some of the old Florentine *Maggi* mummeries, symbolising the two sorts of love in gracious decoration. Other music heard at the same time comprised the "Galliarda Bray" of old William Byrd, "Canaries," the ancient Italian-Spanish dance and of the group-dances the "Matachins" ("Buffoons") gave a welcome touch of comedy to disturb all who regard history as mainly dusty mannerism.

BERLIN CHEERS HUBERMAN—SNUBS STRAUSS

By PAUL HOYER

Berlin, Jan. 31.—Bronislaw Huberman, Polish violinist, enjoys a popularity in Berlin equalled only by that of Fritz Kreisler.

When, therefore, the announcement was made that Huberman's second recital of the season would bring three concertos with the Philharmonic Orchestra, the house was sold out within a few days. Last year, it may be recalled in this connection, Huberman gave eight concerts in Berlin and had a capacity house each time. No other artist of the violin appeared in more than two or three concerts of his own.

Huberman is now at the very zenith of his marvellous art. His program brought the E Major Concerto by Bach, the D Major by Beethoven, and the D Major, Op. 77 by Brahms. Huberman outdid himself. I simply cannot imagine a more perfect and more beautiful rendition of the Beethoven Concerto than that which Huberman gave us. The beauty of his tone, the nobility of his conception, and the perfection of his technic combined to afford the listeners one of the most inspiring evenings in this season of plentiful concerts.

The Bach Concerto showed Huberman at his best in the Adagio, which he played with a detachment from things mundane that stirred the heart. And the gigantic Brahms Concerto—what movement, what passion, what gypsy-like boisterousness in the third movement!

The Philharmonic, conducted by Prof. Julius Pruewer, followed the virtuoso's intentions loyally and thus contributed in no mean measure to the success of the evening. I hear Huberman is booked for America for the season 1928-29.

Walter Conducts

Five days previously I heard the Philharmonic Orchestra in Bruno Walter's fourth subscription concert. Walter, director-general of the Civic Opera (Staedtische Oper), has for the past three years conducted six Philharmonic concerts each season. Mozart, his favorite composer, and Richard Strauss, Mozart enthusiast, constituted his program.

The "Kleine Nachtmusik" was reading with that delicateness and lightness of touch that is characteristic of Walter's Mozart interpretations. There followed two Mozart arias, "No, no, che non sei capace" and "Vorrei spiegarvi, on Dio," which Maria

Ivoguen sang with rare charm.

Followed the Suite for Orchestra arranged from Strauss' "Buerger als Edelmann." In a masterful manner Walter differentiated the various characters, such as the *Jourdain* himself, the fencing master, the tailors, and the kitchen apprentice. "Till Eulenspiegel's Marry Pranks," which concluded the program, were taken at a tempo which could make one's hair stand on end. Walter simply made you see the roguish *Till* gallivanting over the stage.

But what a disappointment when, between the Suite and "Till," there was sandwiched in the premiere performance of Strauss' latest perpetration! It goes by the proud name of "Panathenaen zug"—symphonic etudes in the form of a Passacaglia for piano (left hand) and orchestra, but is as barren of ideas as the title is long-winded. Strauss probably never composed more meaningless music than this. The piano part consists of all sorts of arpeggios, runs, and trills for the left hand, but shows not

a spark of genius. A long step from the composer of "Rosenkavalier," "Salome," "Electra," and "Ariadne" to this meaningless association of noises!

The One-Armed Virtuoso

There is but one excuse for Strauss: the "Panathenaen zug" was written for a special purpose and for a definite individual: Paul Wittgenstein, one-armed Austrian pianist, prevailed upon the master to write the composition especially and exclusively for him. Wittgenstein is a marvel, who is making his way successfully through the concert halls of Europe despite his terrific handicap. I suppose he has no equal anywhere as performer with one hand. That he played the Strauss composition faultlessly, goes without saying.

When Wittgenstein appeared here for the first time two years ago as soloist for Furtwängler's Philharmonic concerts, I remember his modest disclaimer of doing anything unusual. "Three-fourths of my work is bluff," he then said to me—"a sort of sleight-of-hand performance. I strike some notes in the bass, and then jump into the treble so quickly that the listener thinks he hears me striking a chord with two hands. Then, too, I must do a good deal of juggling with the pedal. And lastly, I have evolved a technic of my own of sliding with my thumb from one note in such a way as to produce an even *legato*. Only by applying all these tricks can I make my audience forget that a man with but one arm is sitting before them."

Dr. Unger's Conducting

A third Philharmonic concert of the week was that arranged by the Friends of Music (Gesellschaft der Musikfreunde), who have engaged Dr. Heinz Unger to conduct their six orchestral concerts of the season. Unger is one of the younger conductors, with a good deal of fire and evidently highly sensitized. His program included two numbers—the Unfinished Symphony by Schubert, which we shall probably hear oftener than desirable during this Schubert centenary season, and Mahler's monumental "Lied von der Erde."

Unger's interpretation and the rendition by the orchestra were excellent, but the soloists, Maria Olazowska for the alto and Jacques Urlus for the tenor part, failed to fill the bill. Both are singers of standing, but Urlus seemed somewhat indisposed and Mme. Olazowska somehow seemed unable



Bronislaw Huberman, Violinist, Who Recently Played in Berlin.

(Continued on page 31)

A Wider Horizon

WHAT is the aim of a musical education? It all depends.

The increasing interest in good music all over this country is undeniable. The larger conservatories are jammed. Foundations struggle over the acquisition of celebrities. Scholarships and patronage enable scores of pupils to obtain lessons from these stars and someone else often pays for the cost of the longed-for debut. Municipal music is on the increase and many boards of education are urging the adoption of music as a major study in the schools.

Summer music camps are springing up. One of them—to be held in Northern Michigan next summer—already has 700 applicants. Three hundred boys and girls will be chosen to practice and perform out of doors eight great symphonies—Beethoven's third and Fifth, Tchaikowsky's Fourth and Sixth, Cesar Franck's D minor, the Brahms Second, Dvorak's New World, Mendelssohn's Italian symphony, and Schubert's Unfinished Symphony.

WE sometimes wonder. Are the thousands of young people now acquiring musical training and education doing so with the aim of winning fame and riches in the concert world? Are they acquiring this training in order to enjoy music *per se* as a part of general culture and as an enrichment of their individual natures, or are they convinced that with a few years of hard study and a good press agent they can join the ranks of the stars?

We don't know. We believe that a great many earnest amateurs are falsely encouraged, woefully deluded and lead to frightfully overestimate their innate powers of musical talent. The world of music in this country is still strewn with wrecked hopes and distorted ambitions of would-be concert artists. A great many New York recitals should never be given. This necessarily happens to some extent in every profession. But in music too many normal people of only normal talents are led to believe that their world is lost if their musical training does not enable them to gain a certain measure of fame and stardom in the concert world. Much of the blame for this state of affairs rests on music teachers and on the sincere but misguided illusions of honest music lovers.

MUSICAL education in America is on the right track. Children are being brought to music when young. The great problem in this country today is to produce an army of intelligent listeners who are able to appreciate the army of intelligent artists developed from schools and teachers and conservatories here and abroad. But in bringing into existence a really musical public—and there is a magnificent nucleus to work with today—one of the most valuable achievements will be the greatly extended field of opportunity for artist and music lover alike. Music needs a wider field for the individual and that field is being created.

There are excellent posts for highly trained music supervisors—and these positions, contrary to some prevalent ideas—pay well, from \$2,000 a year to a number of five figure posts. Mr. Maddy at Ann Arbor, for instance, has 100 individuals in his music supervisor's course ready to graduate this Spring. Everyone of them has secured a position and Mr. Maddy plans to turn out 200 highly trained music supervisors next year. The demand for good educational leaders in music cannot now be filled fast enough. The Eastman and Juilliard Foundations have interesting plans in this direction to be carried out next year and this journal will continue to point out repeatedly the fine fields these projects offer for all varieties of sound musical talents and ambitions.

THE musical culture of Europe was bred in the home. It was the carefully won product of intimate and congenial family life, of valued leisure, of intelligent appreciation, of slow and normal growth. (This apart from creative talents of course.) In this country there is happening a vast democratic experiment in musical education. The foundations of a real musical culture in this country cannot and never will be the same as those obtained in Europe.

But our great experiment is intensely worth while. The intelligent music lovers of tomorrow are in the schools of today. And there is a vast army of them. Those who do not attain their great-

MUSICAL AMERICA

Published Every Saturday at 501 Fifth Ave., N. Y.
WALTER HOWEY, President; VERNE PORTER, Vice-President and Secretary; E. J. ROSECRANS, Treasurer
Trade Publications, Inc.

DEEMS TAYLOR, Editor
HOLLISTER NOBLE, Managing Editor

FRED S. SLY - - General Manager

Telephone 0820, 0821, 0822, 0823 Murray Hill
(Private Branch Exchange Connecting All Departments.)
Cable Address "MUAMER"

SUBSCRIPTION RATES	
For the United States, per annum	\$5.00
Two years	7.00
For Canada	6.00
For all other foreign countries	6.00
Price per copy	.15
In foreign countries	.15

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NEW YORK, FEBRUARY 11, 1928

est success on the concert platform will find rich soil and rapidly increasing rewards for their toil in the fine field of musical education.

H. N.

AN OFF-AGE FOR COMPOSERS?

DOUTS are mental cathartics to sweep out ideas grown too old for a modern world. If we are stale, behind the times, incapable of keeping a musical pace equal to that of our changing material surroundings, it is surely time we learned about it.

In various widely separated camps there is at the present writing a tendency to stop and take stock of our progress. Walter Damrosch, writing in the *Century Magazine*, phrases it: *I can see no great light making bright a path that we can follow eagerly. There is a dearth of first-class musical compositions. * * * This is not as it should be. We cannot live entirely in the past; art should not only keep pace with us, but should run far in advance, that it may show us the way.*

MR. DAMROSCH does not represent an abstract principle held by himself alone. In Italy, cradle of the operatic form, only four operatic scores are found worthy of consideration for a 50,000 lire prize offered last month by *Il Secolo*. In America an international prize contest of \$1,000 for a work of chamber music comes to the regretful verdict. *The general standard of the contest is very feeble musically, and none of the compositions submitted answer the purpose of the contest. No prize can be awarded.*

And now the Schubert prize contest has been set forward another month to allow for late comers!

THE question presents itself: is it really an off-age for composers, or is it simply that there is too much confusion of all manner and kind of music for the individually meritorious workers to achieve recognition?

THE genial Metropolitan has developed an interesting custom of presenting American artists for their debuts in special benefit matinees—though the benefit thereby accruing to said American stars is more than questionable.

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THESE ARE THE AIMS
AND PRINCIPLES
OF MUSICAL AMERICA

Musical Americana

By HOLLISTER NOBLE

MR. TOSCANINI (conductor) flung down his baton and walked out on his first Philharmonic rehearsal . . . and the boys couldn't get him to come back for twenty minutes . . . Matthieu, the maitre d'hôtel of Voisin's attends most of the Wagner performances at the Metropolitan. Moriz Rosenthal, the pianist, once told him in detail how to broil a chicken . . . much to Matthieu's disgust . . . Florence Reed, the actress who learned those gestures in Shanghai, has a suite on the same floor with Benno Moiseiwitsch at the Hotel Seymour . . . she complains of Benno's practicing . . . but is too good a friend of B's to tell him so . . . Bill Murray of Baldwin (is diss a pieno?) lives on Murray Hill . . . a hand made tapestry of a scene in Coq D'Or now adorns Billy Guard's chamber of horrors at the opera . . .

Leopold Godowsky is planning in the dim, dim future a concert listing 46 of his own compositions . . . is there a Godowsky? . . . well, they just moved him up to the 28th tower floor of the Park Central . . . the floors are uncarpeted up there . . . and Oi! what an echo . . . his piano needs tuning and to tune it, say we, will be an Urchsome job . . . Miss Betty Short of Philadelphia and other parts is stopping at the same hostelry during her mother's convalescence . . . Godowsky's son Leo, is still perfecting his color photography . . . David Saperton of the Curtis Institute almost died a week ago . . . he is better, though . . .

GRACE MOORE, who made a most creditable debut in "La Boheme" last Tuesday, has an apartment in the same building with her teacher, Il Dottore Pasquale Mario Marafioti . . . they say she takes a lesson every few minutes . . . She used to have a red fox in Paris . . . and good times on the Riviera . . . Dr. Marafioti named his little girl Fiora . . . his friend Montemezzi, the composer, named his little boy Mark, after the w.k. characters in "L'Amore dei Tre Re," . . . Robert Goldsand, the boy pianist from Vienna, is here.

THERE'S a big trade in tickets going on in town between one prominent critic and one from Brooklyn . . . one likes Wagner and the other likes Toscanini . . . guess who they are . . . Horowitz, the pianist, is a great poker fan . . . Orloff, the pianist, is giving a concert the same night as the Philadelphia Orchestra . . . Marguerite D'Alvarez had to give four teas this season to make all her friends happy . . . and wouldn't you know it, Marguerite Namara (nee McNamara-Toy-Bolton-Loeb) sang at every one . . . she dresses very medieval these days . . . M. Munz, the Cincinnati key destroyer, is in town . . . for a lot of reasons Jack Adams, who does something or other with the Wolfson Bureau, sailed for Europe last Saturday night . . . Mr. and Mrs. Jacob D. Jais of West End Ave. gave a party for Julia Claussen last Friday . . . Samoiloff, who just won a lot of money in a law suit, was there and acted as interpreter for Prof. Theremin, the ether wave mad music man.

Joe Urban, the scene designer and Yonkers householder, has a nice woolly sheep dog presented to him by General Tom Thumb during the general's last campaign . . . Urban sings a swell song in Viennese dialect entitled "I am the prettiest man in Vienna . . ." Joe's nickname used by most of his friends, is "Dickus" which is Viennese for Fatty . . . Morris Gest spends a lot of time these days with Armand Veczi, the light opera composer . . . Marion Talley drew well over \$300,000 in two years' vocalizing . . . but what did she earn? . . . Mr. Gatti-Cazazza lives mostly on raw vegetables, fruits, and lemonade . . . he is also a great student of Napoleon.

THEATRICAL note: At the debut of Miss Grace Moore in "La Boheme" . . . Ben Birnie, Glen Anders, the actor man, Beatrice Lillie, Morris Gest and Clifton Webb . . . also Mrs. F. P. A. No. 1 and Mrs. F. P. A. No. 2, passing each other frequently in the foyers (out of town note: Mr. F. P. A. works for the N. Y. World) . . . Mario Chamlee, the tenor, gave a party last Sunday . . . distinguished guests included Mrs. Mary Flint and—as Mr. Gatti calls him—"Bismarck" Henkel, the manager who used to be at the Met.

It looked impossible . . . but somebody found a worse opera than Violanta . . . as a play Madonna Imperia is a bit slow, but if someone would only write some music for it it might go . . . Freddy Jagel, the boy tenor, is scared . . . he says his mother will never speak to him after she sees his big scene on the couch.

MOVIE Note: See "The Last Command" for the finest flower of the screen actor's genius . . . Emil Jannings in a superb creation . . . Mr. Jannings, ladies and gentlemen, is this dept.'s one and only God of the flickers . . .

Watch the opera Monday when Nedda (Mrs. Mike Bohnen, nee Mary Lewis) horsewhips Tonio (Mr. Mike Bohnen) in "Pagliacci" . . . Mary says Micky has a lot coming to him . . .

W. J. Henderson, the Gloomy Dean, moaned despairingly to Mr. Robert Simon after Grace Moore's first act . . . to date Henderson's favorites seem to be Marion Talley, Mary Lewis, Grace Moore and Mme. Sembrich . . .

SCENIC Note:—Our guess is that the big snowstorm raging outside the windows of "Madonna Imperia" is caused by Mr. Gatti sitting up in the flies and tearing up old contracts . . .

Five of our printers were shot in cold blood last week for typographically maltreating Pitts Sanborn's description of Mengelberg as an Infuriated Kewpie.

OUR Boss, alleged editor of this sheet, drew five grand from the gang over at Juilliard's the other day . . . all we want is a good cigar . . . Who sprained an ankle at the American Opera Company this week? . . .

Dear Musical America:

MR. WILFRED PELLETIER, assistant conductor of the Metropolitan Opera House, is an exceedingly modest young man. So much so that your Mephisto is sometimes hard to put to it to find an event glamorous enough to justify my sincere words without encountering insinuations as to the disinterestedness of their source. But after hearing Mr. Pelletier conduct *Carmen* in Philadelphia almost a fortnight ago I am beseeching the Metropolitan to give this man a real man-sized chance. But after all I'm lazy and I can do no better than quote that succinct journal "Time" whose correspondent, I most humbly hope, will continue to wave Mr. Pelletier's banner on every possible occasion. For here is a man who has talents worth setting before the public in a

Says "Time":

"With all its trappings for *Carmen*, the Metropolitan Opera Company set out one afternoon last week for its bi-weekly performance in Philadelphia. Maria Jeritza went to show Philadelphians for the first time her turbulent, extratraditional *Carmen*. Giovanni Martinelli went to be her Don José, Mario Basiola to swagger his way through the Toreador's role, Queena Mario to be the ingenue Micaela. But Conductor Louis Hasselmans had to stay at home with lumbago pains."

In his place went Wilfred Pelletier, young French Canadian who for several years has done inestimable service behind the scenes at the Metropolitan and worn shyly the title of assistant conductor. In the summer season at Ravinia Park, to be sure, he has been a full-fledged conductor, but in Manhattan he has never had an opportunity to prove what he could do. Perhaps that was why, at Philadelphia, he scooted half apologetically through the fiddlers to the conductor's stand, bowed a stiff little bow and led off with a careful, restrained overture. But once the curtain went up, *Carmen* swept along at a vigorous pace. There were no tedious interludes between tunes, and for the first time this season the color in Bizet's score was made to match the color on the stage. To Jeritza, for her glamorous, dominating personality, to Martinelli for his loud, lush arias went the acclaim. They, however, sensitive to the merits of Pelletier's performance, brought him out on to the stage, left him there alone to take his first bow as conductor of a Metropolitan opera."

* * *

FROM England comes the news of the organizing of the world's second Society of Authors Who Have Been Hissed with a large and distinguished membership. Who Have Been Similar to an earlier society with the same purpose which was organized in Paris in 1879, this novel group of unhappy mortals is made up solely of authors who have had some work or works publicly hissed.

In mannerly America we are unfortunately unable to support such a society for dramatists, your Mephisto regrettably believes, but why not organize a Society for Musicians Who Have Been Walked Out Upon?

* * *

MUSIC may have power to soothe the savage breast, but who said anything about lions? This, according to the publicity department of Annie Friedberg, is the question. One Kind of Food Lions Will Not Eat. Myra Hess and Yelly d'Aranyi are asking each other since undergoing a novel experience in Havana. It seems that these two versatile artists were scheduled to appear at the Gran Teatro Payret while fulfilling their concert engagement, and this auditorium being the only one available for concerts and road shows there were various denizens in the building other than human. Hence at the first bar of classical music struck by Miss Hess in their rehearsal such a roar went up as the surprised ladies had never before heard. Upon investigation it developed that the howling emanated from the basement, wherein were stored several caged lions that had been used in a circus performance the night before.

* * *

ALBERTO BIMBONI'S opera "Winona" given in Minneapolis on January 27, excited so much interest in the near Northwest that I am presenting some further remarks by our "Winona" in Minneapolis. Mr. H. K. Zuppinger, who reviewed the opera so ably last week. Over 9,000 people heard the Minneapolis performance.

The first act opens with a prelude descriptive of an Indian camp by moonlight. The single *leit motif* is played by the clarinet, and repeated by full orchestra. It is the melody around which the whole opera is built and is indicative of the tragedy which



finally overtakes *Winona*, the heroine. It is a real Indian melody.

The action begins with a serenade for the tenor, *Chatonska*, who comes to woo *Winona*. She appears and they sing a duet. They are surprised by the chief, *Wabashaw*, who condemns them. According to tribal law, an untried brave, such as is *Chatonska*, cannot woo the relative of the chief, so the tribe is called in to decide the fate of the presumptuous lover. At *Winona*'s plea they allow him to prove himself in the hunt. Before leaving, *Chatonska* sings a thrilling Indian hunting song, "I long to beat the open trail." The hunters follow. *Weeko*, confidant of *Winona*, enters with companions and sings the "Song of the Mocassin Legend."

The hunters return with *Chatonska*. *Wabashaw* asks who has most distinguished himself, and the reply is *Chatonska*. The hunting dance, "The Dance of the Medicine Feast," is the finale to the first act.

The second act opens with the hunters singing of the successful chase. They are interrupted by *Matosapa* who was taken captive by, and has escaped from, an enemy tribe. He comes to warn *Wabashaw* of impending danger. Seeing *Winona* he falls in love with her. The tribe declares war on the Chippewa, and all perform the war dance. During the farewell to the warriors, sung by the women's chorus, *Chatonska* and *Winona* say good-bye to each other.

Winona soon enters again. Singing of *Chatonska* after his departure, *Winona* is interrupted by *Matosapa*, who sings a serenade. *Winona* spurns his love. *Wabashaw* tries to force her to accept the suitor he favors, but she will not. Here follows a lovely intermezzo for the orchestra and an exquisite lyric aria for *Winona*. With *Weeko* she sings the "Feather Duet," based

on an ancient Indian custom. The act ends with the repetition of the music used at *Winona*'s entrance in the first act.

The third act is brief, ending with the banishment of *Chatonska* from the tribe and the command of *Wabashaw* to *Winona* to accept *Matosapa*. Her refusal culminates in a leap from the Maiden Rock to the waters of the river.

The cast was thoroughly satisfactory. Irene Williams had the heaviest rôle, and right nobly did she acquit herself. To a lyric-dramatic soprano voice of great beauty and splendid carrying power, she added a lovely and poetic conception of the character of *Winona*. Ernest Davis as *Chatonska* was a heroic figure. He handled the cruelly high *tessitura* of his part splendidly. His voice is a dramatic tenor of fine volume.

Chief Caupolican, Chile Indian baritone, gave unstintingly of his beautiful voice, and fine dramatic instinct. His rôle called both for intensely emotional climaxes and lyric singing of much tenderness. George Walker of Minneapolis, with operatic experience in Germany, was an imposing and dignified *Chief*. His fine bass voice was a delight to hear, and his recitatives were clearly delivered. Agnes Rast Snyder, St. Paul contralto, gave a fine account of herself in this, her first, experience in grand opera. Her lovely voice has fine carrying power and her diction was good.

The beauty of the settings was enhanced by lighting effects. The costumes, designed by Mrs. Perry S. Williams, wife of the librettist, were authentic.

No effort was spared in making the production adequate in every detail. To Mrs. H. A. Patterson belongs credit for the organization and preliminary training of the chorus.



The Cast of Principals in the Minneapolis Performance of Bimboni's "Winona." They Are, Sitting Left to Right, Weeko, Agnes Rast Snyder; Matosapa, Chief Capolican; Standing, Wabashaw, George Walker; Winona, Irene Williams; Chatonska, Ernest Davis.

NOW that a court ruling has made it safe for conductors to give concerts on Sunday in Pittsburgh, Eugene Goossens, leader of the Rochester Sunday Now Safe Philharmonic, will risk For Conductors another visit to the city In Pittsburgh of smoke, your Mephisto learns. Last year Mr.

Goossens was obliged hurriedly to leave this city in order to avoid the possibility of arrest following his guest appearance with the Pittsburgh Symphony, with which organization he will now give a Sunday concert on Feb. 28. At present Mr. Goossens is in Baltimore, where he is scheduled to give a concert tomorrow—also, you will notice, a Sunday concert. The recently reinterpreted "blue laws" of 1794, which Pittsburgh has long found a thorn in the flesh, thus do a quiet fade-out, much to the satisfaction of those most concerned.

* * *

"Ah me, what happy days were those, Gone, like the perfume of the rose!"

COLLECTORS of old Americana, not too scornful of such relatively recent periods as those of the giddy nineties, would "Carry Me Back" be interested in a ragged, For it's "Lochaber No ballad by Stephen Adams More" which was sent to the

editor a short time ago by George Hahn of New Britain, Connecticut. Bearing the imprint of F. Trifer, Boston, this jem of a forgotten epoch in American music is bravely titled "True to the Last," and the mournful last verse runs in this wise:

"... she droops her head, With breaking heart... she thus doth cry... For me be fought... for me be fell... True to the last... with him I'll die, ... with him I'll die... True to the last, ... with him I'll die!"

Rising through stirring climaxes and heart-breaking tremolo stops, the accompanying music achieves a powerful agitato on the penultimate death, sinking back afterward in a graceful coma punctuated at length by a double-stopped sigh which begins in the treble and ends in a low A.

Your Mephisto is reminded of other "older" songs, now seldom heard except from the tonsular regions of Sig. Spatha. Where, oh where have those dear dead songs gone? *Pace* "The Fatal Wedding," "A Bird in a Gilded Cage," "Let's Break the News to Mother," "Gold Can Buy Most Anything but a True Girl's Heart," and that most priceless jem of all, "Call Me Pet Names, Dearest, Call Me a Bird."

* * *

"JAZZ music means to me only a lapse into barbarism, a complete débâcle of ear and taste."—So opines Franz Schalk, director of the Vienna Shows Us Vienna Staatsoper, who nevertheless follows the Subway Problem trend of the time and permits the fierce gyrations of Conductor Heger to bring a terrific tumult from the brass of the latest Krenek annoyance, "Jonny Spielt Auf." But if your Mephisto be privileged to judge from the receipts of "Jonny's" first two nights, Mr. Schalk is justified in not trying to put a stop to all this evil, for fully ninety thousand Austrian shillings are reported to have rolled their jingling way into the coffers of the needy opera house... And that, as you know, is thirteen thousand dollars!

Yet all is not yet. Into this turmoil of excitement, with no one knowing just which side of the fence he or she ought to perch upon, comes one Josephine Baker, negro dancer and "darling of the Parisian stage," and things begin to pop afresh. With the utmost solemnity, a police guard meets the dancer as she steps down from those curiously sawed-off steps of the Paris train, and the astonished Miss Baker is escorted to her hotel, from the windows of which she is presently privileged to see shouting students assembled to protest her presence in their sacred city.

... That, because Krenek has made Jonny a colored rogue who captivates, simply captivates, the ladies of the white race. Well, by George, if music can work such miracles as this—make opera directors forget their *credos*, raise sick opera companies to the financial status of the best soft drink stands, and excite the placid, gentlemanly Austrian schoolboys to indignant *en masse*—Messrs. Untermyer and Walker have a ready answer to the subway problem: Literally and figuratively, pay Krenek to compose an *elevating* opera.

Thinks your



Mephisto



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Mr. Salzedo's eminence as a harpist, his fame as a composer, and his authority as a teacher distinguish him, in the opinion of leading critics as the greatest individual influence in modern harpism.

Composers of the seventeenth and eighteenth centuries wrote for the clavichord and the harpsichord—predecessors of the modern piano.

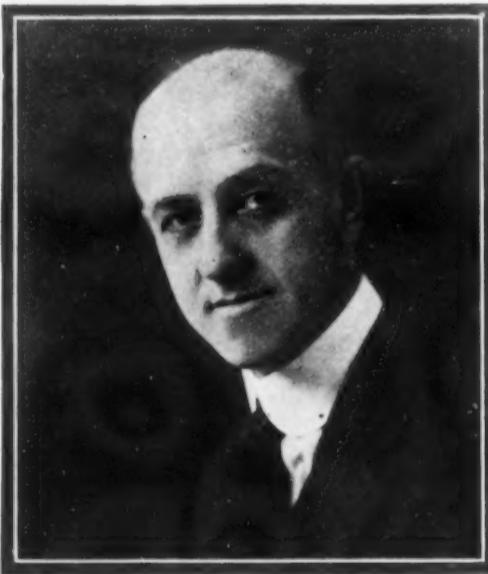
The tone of these ancient keyboards, according to leading musicians, is more faithfully reproduced on the harp than on any other modern instrument.

Today it is the harp which most nearly captures the spirit of Couperin, Haydn, Handel, even of Bach. Among concert artists the harp has won a secure place as a solo and ensemble instrument.



LUCILE LAWRENCE

Miss Lucile Lawrence, premiere harpist of the Salzedo Harp Ensemble, and director of the Lawrence Harp Quintette, has toured extensively as a concert artist in America and abroad.



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The temple of tone is the designation that has been applied justly to the organ by its admirers. In color and richness, volume and range, the organ may indeed be compared to the orchestra.

The greatest composers of the ages have contributed of their best to enrich its literature, and have left a rare musical treasure for the organist.

Lynnwood Farnam, acclaimed in America and Europe as one of the leading concert organists of the day, is likewise famed for his success as a teacher.

Mr. Salzedo and Miss Lawrence of the Harp Department, and Mr. Farnam of the Organ Department, teach personally at the Curtis Institute of Music and give individual lessons.

THE CURTIS INSTITUTE OF MUSIC
Rittenhouse Square, Philadelphia

"Terrible Thing to Do to a Lazy Man"

(Continued from page 1)

Opera Company, declared Mr. Hutcheson, praising the work of this institution in the highest terms.

Gift to Composer

Mr. Taylor visited the dean's office in person during the conference, expressing his appreciation for the gift and the advantages it presented to him.

"It is a terrible thing to do to a lazy man," he remarked when asked for his reaction to the generous gift.

The composer remained evasive as to the subject of his second opera, which is commissioned by the Metropolitan, saying only that the theme, while not American, was treated from the American view-point, so that audiences in this country would comprehend the motivation and the characterization.

"I do not want to mention the book from which I am adapting the libretto," he explained, "because I believe that a drama or an opera suffers in two respects from being discussed before its presentation. In the first place, everybody having immediately bought the book and read it, if they haven't already done so, there will be many who cannot see how it could be made into an opera, and who will never change their opinion, even after seeing it. Those who do see its possibilities and who have preconceived notions, will be disappointed. After all, an opera or a drama is what actually happens when the curtain goes up, and people begin to do and say (or sing) things on the stage. Everything that comes before is merely a set of blueprints.

"I am grateful for this gift because, like a poet's, a composer's success is not always measured in dollars and cents. Successful artists, sculptors and so on may make a living at the same time they are winning artistic reputation, but poets and composers seldom do. We are paid our royalties, which range from about \$100 to \$250 a performance, and six performances of an opera in a season is considered successful. The operatic composer, in America especially, incurs a tremendous financial risk."

About English Opera

The objection to opera in English in this country would seem to be with poor translations of operas in other languages, Mr. Taylor commented.

"If American opera is to be a success, we should have operas written on English librettos—make a fresh start, in other words," he declared. "The difficulty in translation is in following the inflections of the language to make the words synchronize with the melodic line. Inflection can make such a difference in meaning in English."

Mr. Taylor described his method of setting Edna St. Vincent Millay's libretto of "The King's Henchman," saying that he first derived a synthetic melody from the inflection curve of the words, then built the structure and curve of the melody from that foundation.

"Is it true that your third opera is supposed to open the new Opera House?" he was asked.

"I'm afraid I can't wait that long," he replied. "Yes, I shall probably devote most of my time to operatic composing, because I am very fond of the theater and its workings. The successful opera composer must be a dramatist as well."

Orchestras Hold

St. Louis Concert Brings Work by Kroeger, Composer in That City

St. Louis, Feb. 8.—For the third time in as many years the Minneapolis Symphony Orchestra, led by Henri Verbrugghen, visited this city, giving the final concert on the Civic Music League Course, which is handled by Elizabeth Cueny. On the program were the Overture to "The Marriage of Figaro," Brahms' First Symphony, "A Victory Ball" by Schelling, the Prelude to "Lohengrin" and "Les Préludes." An audience which filled the Odeon to capacity was enthusiastic.

Ernest R. Kroeger, St. Louis composer, was honored by a fine performance of his symphonic poem, "Mississippi," at the St.

National Chamber Music Clearing House Formed

(Continued from page 1)

cluding Carolyn Beebe, piano; the New York String Quartet with Ottokar Cadek, first violin, Jaroslav Siskovsky, second violin, Ludovik Schwab, viola, Bedrich Vaska, cello; Gustave Langenus, clarinet; Meredith Wilson, flute; Bruno Labate, oboe; Benjamin Kohon, bassoon; Bruno Jaenicke, French horn; and Anselm Fortier, double bass.

The Motivating Spirit

Carolyn Beebe, the distinguished American pianist, has been the motivating spirit of this ensemble from its inception. She has sought for interesting novelties and given them a perfect setting. Until three years ago the Society, at its concerts in Aeolian Hall, gave more than seventy première performances, many of them from manuscript. During the past thirteen years the Society has given over 300 concerts, touring from coast to coast.

This is the Society's third season of monthly Sunday salons in the Hotel Plaza, where an atmosphere of intimacy prevails, with the audience comfortably disposed on divans and sofas. At the supper which follows the concert this atmosphere of intimate music is enjoyable and appreciably prolonged in discussion of the music and in personal contact with musicians. Of course these ideal salons of chamber music are regular concerts which the press attends.

With the Foundation established and secured with its endowment, yet to be fully subscribed to it is true, such chamber music concerts will be given more frequently in New York City as well as on tour. Connections will be made whereby the co-operation of famous chamber music ensembles will be made available to the Foundation, and so offer this music to a wider public, in fact it will democratize this aristocratic form of music. The next salon recital will take place on Sunday, Feb. 19.

Will Broadcast

On the evening previous, Saturday, Feb. 18, the New York Chamber Music Society will be on the radio for the first time, although Miss Beebe has had many offers during the past several years to broadcast chamber music. A carefully selected program, but with no duplication of the Sunday salon concert on the following night, will be sent over WEAF. Because the Society is eager to learn definitely what the reactions may be of all classes of radio patrons to this recital of chamber music, it is hoped that they will write concerning their impressions and preferences to the National Broadcasting Corporation or to the Society itself at 113 West Fifty-seventh Street.

With the least encouragement, Miss Beebe will arrange to continue the performance of chamber music over the air, if that is the indication received from the public who, if they are honestly listening in, must certainly insist upon a continuation of this delightful and intimate form of music.

The radio is expected to be a great aid in inculcating a love for chamber music, for with the dissemination of this genre of music, whether through the radio or by direct contact with the ensembles, the Foundation hopes to awaken a desire on the part of the individual to play the instrument which interests him and to play it in ensemble. Such an ensemble as the New York Chamber Music Society, which includes a wide variety of string and wind instruments and the piano, makes for warmth and versatility of performance.

Missouri Events

Kroeger, Composer in That City

Louis Symphony Orchestra's "pop" concert on a recent Sunday. Frederick Fischer conducted a program which included music by Wagner and Glazounoff. The soloist was Lawrence Wolfe, whose beautiful tenor voice and intelligent interpretations were quickly appreciated by his audience. He sang Coleridge-Taylor's "Onaway, Awake Beloved!" and songs by Shaw, Watts, Grieg and Dunhill. David Kriegshaber accompanied him.

Mrs. L. L. Lease, soprano; Fred Kirchner, pianist; Tressie Krieger, John Halk, violinists, and Hugo Hagen, organist, appeared in a very interesting recital on Sunday afternoon in the Congregational Church of University City. There was a large attendance.

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IN the course of the last six years Mr. Schmitz has achieved a quite unique record as soloist with various symphony orchestras from coast to coast—playing seven times with the Boston Symphony Orchestra, four times with the Minneapolis, twice with the Philadelphia, twice with the New York Symphony, six times with the New York Philharmonic, twice with the St. Louis, twice with the Cincinnati, and once each with the San Francisco, Los Angeles (at the Hollywood bowl), Portland and Syracuse orchestras, making a total of twenty-nine appearances.

Mr. Schmitz sails February 29 to appear in Europe—in Holland in March as soloist with the Concertgebouw Orchestra and Willem Mengelberg in Amsterdam, and on tour.

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Unanimous Appreciation—From Coast to Coast

New York Times (Oct. 23—1927), Soloist with N. Y. Philharmonic (Under Mengelberg).

“His technic was so clear that he could produce something of the sunshine of Spain in the De Falla’s ‘Gardens of Spain’.”

Baltimore American (Nov. 9—1927) Soloist with N. Y. Philharmonic (Under Mengelberg).

“Mr. Schmitz played with impeccable polish, faultless style, skillful fluency and beauty of tone.”

San Francisco.

“The visits of E. Robert Schmitz are part of our musical education. He is one of the few pianists who know how to build up a well constructed program and to realize it effectively, even provocatively at the keyboard. The audience listened and was happy.”—Redfern Mason.

Los Angeles Express (Dec. 19—1927).

“His triumph was the more significant, as it was a very discriminating public which adored him vociferously.”

—Stage lights had to be dimmed to end insistent demand for more encores after the sixth. To be brief, Schmitz is a player of phenomenal technique, musically vivid as well as refined.”—Bruno David Usher.

Los Angeles Times (Dec. 10—1927).

“The orientalism of Ravel’s Sonatine poured forth a musical incense from the pianist’s fingers. The encore ‘Jeux d’Eau’ riffled over the listeners with a wonderful sense of refreshment, translucent, colorful, heavenly, cold.”—Isabel Morse Jones.

Los Angeles Examiner (Dec. 10—1927).

“He interprets modern French composers with an assurance that makes them luminous and intelligible.”—Patterson Greene.

Portland News (Dec. 21—1927), Soloist with Portland Symphony Orchestra.

“Schmitz has a magical command of the piano. He plays with technical effects, rhythmical feeling and polished style. His interpretative art is mag-

nificent. He is an emotional pianist, and a scholarly artist. The audience gave this pianist an ovation at the conclusion of his number.”—Emil Enna.

Portland Telegram (Dec. 21—1927), Soloist with Portland Symphony Orchestra (Under Van Hoogstraten).

“His technique is beautifully clear, his phrasing finished.”—Susie Aubrey Smith.

Cleveland Press (Jan. 21—1928).

“As a pianist Mr. Schmitz stands in the foreground. He has amazing facility, which however is never on display, never obtrudes itself above the musical and esthetic appeal. He has an enormous range of dynamics, and an endless variety of tone colors besides an aristocratic taste in using them.”

Cincinnati Commercial Tribune (Dec. 10—1926).

“Mr. Schmitz has a sparkling technique, a singularly buoyant tone. Delicate, accurate and graceful, it suggests a high degree of refinement.”

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AMPICO RECORDINGS

Rochester Public Hears Orchestras

Local Philharmonic and Forces Conducted by Damrosch Are Well Received

ROCHESTER, N. Y., Feb. 8.—The Rochester Philharmonic Orchestra, of which Eugene Goossens is conductor, was heard in an attractive program on the afternoon of Feb. 2 in the Eastman Theatre, by a large audience. Schubert's C Major Symphony was played in commemoration of this composer's centenary. The soloist was Sandor Vas, pianist, who played Schumann's Concertstück and de Falla's "Nights in the Gardens of Spain," with great charm and delicacy of feeling. Other numbers were the Overture, "La Chasse du Jeune Henri" by Méhul, and the Bacchanale from "The Seasons," ballet music by Glazounoff. The audience was very cordial to Mr. Vas, and also applauded the orchestra and Mr. Goossens warmly.

In the evening, Sophie Braslau, contralto, and Moriz Rosenthal, pianist, were heard by a large audience in the Eastman Theatre, both receiving many encores. Miss Braslau's tribute to the Schubert centenary was a very dramatic rendering of the "Erl King." Mr. Rosenthal played the "Wanderer's" Fantasy. Louise Lindner played excellent accompaniments for Miss Braslau.

New York Visitors

A magnificent concert was given on Jan. 27 in the Eastman Theatre by the New York Philharmonic Orchestra, Walter Damrosch conducting, with Charles Naegele, pianist, as soloist.

Mr. Damrosch has lost nothing of his power and magnetism with the passing of years, in fact he seemed more vigorous than ever. Mr. Damrosch has always been a great favorite in Rochester, and at the end of the program the big audience recalled him so many times with such unabated enthusiasm that he finally made a little speech, speaking with his customary suavity and grace and much good humor.

The program included Beethoven's Symphony No. 5, in C Minor, the "Flight of the Bumble Bee," by Rimsky-Korsakoff, and "Entrance of the Little Fauns," by Pierne, and the Bacchanale from "Tannhäuser." Grieg's Piano Concerto, played with great virility and sparkle. M. E. W.



MARY PARISELL, ten years old, violinist, who appeared as soloist with the Ithaca Conservatory Orchestra on Jan. 25 before a capacity audience in the Little Theatre, playing a concerto by De Beriot with orchestral accompaniment under the direction of Dr. Wallingford Riegger. Little Miss Parisell is a pupil of Hazel Woodard in the junior department of the Ithaca Conservatory of Music, and for the past few months has taken special work under Stefan Sokop at this institution.

Nashville Forces Continue Success

Geraldine Farrar and Jacobsen Are Greeted by Tennessee Center in Concerts

NASHVILLE, TENN.—The Nashville Symphony Orchestra gave its third concert of the season on Sunday afternoon, Jan. 15, in the War Memorial Auditorium, with F. Arthur Henkel conducting.

Kenneth Rose, concertmaster of the orchestra, and head of violin department at Ward-Belmont, was the soloist and played brilliantly. Accompanied by the orchestra, he gave two movements of the Wieniawski Concerto No. 2 in D Minor. Later Mr. Rose played shorter solos by Bach-Franko, Brahms-Joachim, Franz-Rosen and Bazzini. One encore was Kreisler's arrangement of the "Song of the Volga Boatmen." Hazel Coate Rose played admirable accompaniments.

The orchestra gave a good account of itself in a program consisting of the Overture to "Der Freischütz" by Weber, the first movement of Symphony No. 5, by Beethoven, Wagner's March from "Tannhäuser," and two numbers for strings, Air from the Suite No. 3 by Bach, and Bolzoni's Menuetto.

Concert by Farrar

Geraldine Farrar appeared in concert under the auspices of the Auxiliary of the Old Woman's Home, in Ryman Auditorium on Jan. 17, before a capacity audience. Her songs were by Handel, Beethoven, Gluck, Schubert, Schumann, Franz, Loewe, Collin, Godard, Francaise, Massenet, Jensen, Dvorak, Grieg, Gretchaninoff, and Mozart. Claude Gonvierre played excellent accompaniments, and also gave piano solos by Brahms, Cyril Scott, and de Falla.

Sascha Jacobsen began a series of three concerts on Jan. 19, when he appeared in the Y.M.H.A. Auditorium. He played with remarkable technic and enormous tone, and gave an interesting program which contained the Mendelssohn Concerto, a Caprice by Paganini, his own arrangement of a Tchaikovsky Herceuse, and Sarasate's "Gypsy Airs."

Mrs. Louis Sperry, chairman of music department at the Centennial Club, presented Mr. Jacobsen in a club recital on Friday afternoon, Jan. 20. Features of this program were a Nardini Concerto, Wieniawski's "Souvenir de Moscow," and Jacobsen's arrangement of a Borodin Nocturne.

On the evening of Jan. 20, Mr. Jacobsen gave a recital in the auditorium of Ward-Belmont, assisted by Nell Richardson, pianist, pupil of Lawrence Goodman, head of the Ward-Belmont piano department. Miss Richardson played works by Debussy and Chopin with taste and skill. Hazel Coate Rose played Mr. Jacobsen's accompaniments at all three concerts in her usual masterly manner.

MRS. J. ARTHUR WANDS.

Juvenile Clubs Outstrip Seniors in Dallas

DALLAS, TEX., Feb. 8.—Junior and juvenile clubs are growing faster than the senior groups, according to Mrs. Joseph Lowery, chairman of extension work, Dallas Federation of Music Clubs. Two new junior groups were admitted at a recent meeting of the Federation; the total now stands at seventeen junior and juvenile clubs, and twenty-one senior. At this meeting Mrs. O. L. McKnight presented plans for a silver tea to be given for the benefit of the general fund. She is chairman of finance. The Hubbell Club turned in a check for \$50 for the Elizabeth Girard Fund. Mrs. J. L. Price, state president of Texas Federation of Music Clubs, reported on her visit to the national board meeting in New York. Mrs. Earle D. Behrends is president of the Dallas Federation.

Chalfant to Tour Europe

In the spring Lucille Chalfant will start on a continental concert tour under the management of Dr. De Koos, appearing in the principal cities of Germany, Holland, Belgium, Scandinavia, Austria and Hungary. She is already booked for operatic appearances in France in the fall of 1928.

Miss Chalfant will return to America in January, 1929, under the management of Baldini and Tremaine. Owing to concert and opera engagements abroad, her tour in this country will be limited to a period of three months from January to March.

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"There is a new violinist to be taken note of today"

—Irving Weil, N. Y. Evening Journal

Benno

RABINOF

(At Whose Carnegie Hall Debut Professor Leopold Auer
Did Him the Honor to Conduct)

"What makes him interesting and important as a fiddler seems to be something that he will probably always have with him," continues Mr. Weil, "and that is an acutely sensitive feeling for the inner beauty of music. He moulds sentimental phrase with a tenderness that touches the heart, but this tenderness is so dewy and delicate that there is never even any remote thought of sentimentality behind it. . . . Indeed, Rabinof himself throughout the evening was constantly doing things that reminded one of the great Austrian (Kreisler)."

"That he has the musical temperament in great opulence could not be doubted for a moment."

—W. J. HENDERSON, N. Y. Sun.

"He played in a modest and musicianly manner and made no fuss as he met and overcame certain prodigious technical difficulties."

—OLIN DOWNES, N. Y. Times.

"The performance was one of disarming gentleness and candor, dewy with youth, engaging and fresh."

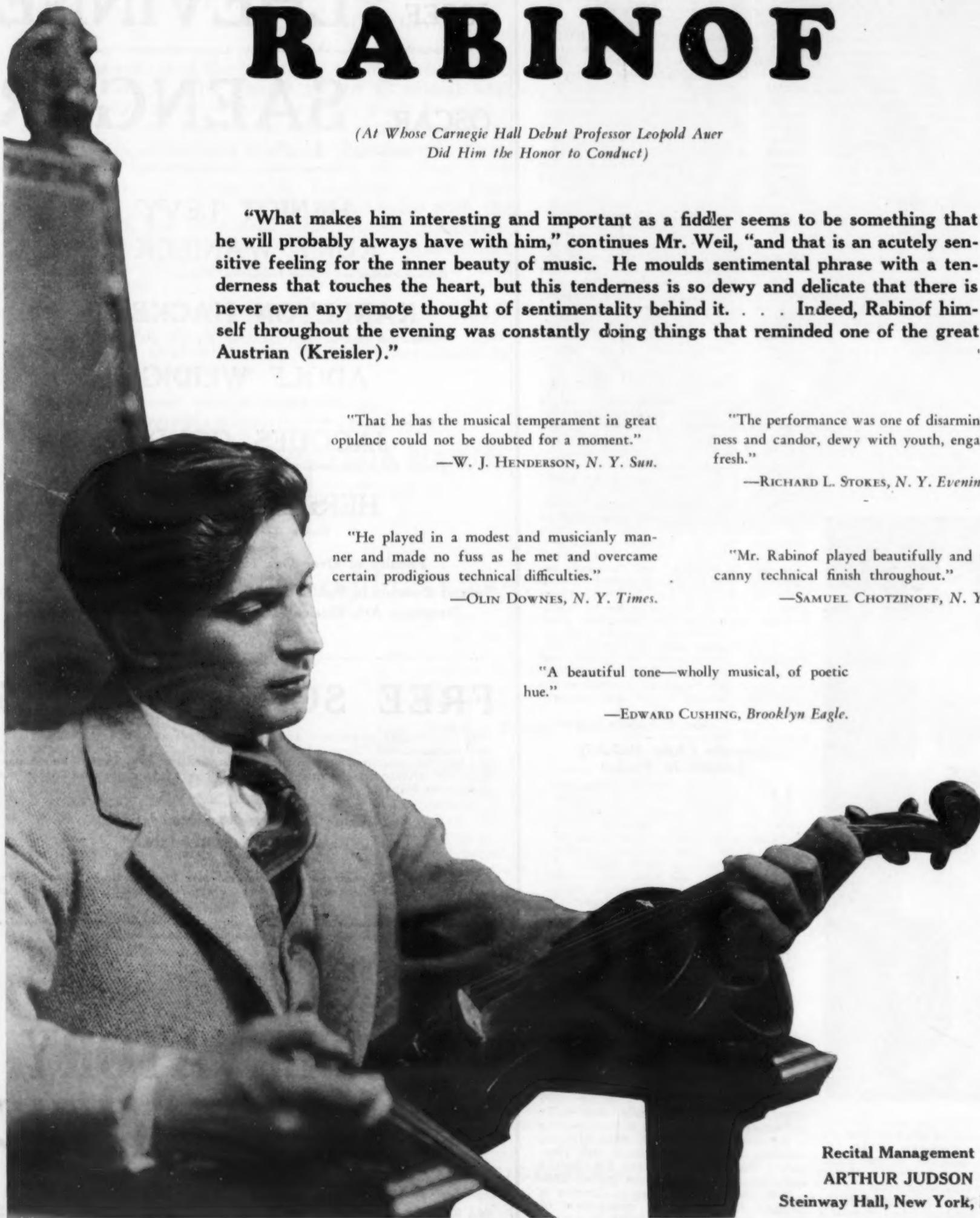
—RICHARD L. STOKES, N. Y. Evening World.

"Mr. Rabinof played beautifully and with uncanny technical finish throughout."

—SAMUEL CHOTZINOFF, N. Y. World.

"A beautiful tone—wholly musical, of poetic hue."

—EDWARD CUSHING, Brooklyn Eagle.



Recital Management

ARTHUR JUDSON

Steinway Hall, New York, N. Y.

Garden and Hess Greeted in West

Groups in Indianapolis Offer Concerts; Visiting Stars are Welcomed

INDIANAPOLIS, Feb. 8.—The Indianapolis Männerchor presented Myra Hess, pianist, in a recital before the members on Sunday afternoon, Jan. 22. The program included the Chopin B Flat Minor Sonata, the fifth French Suite of Bach, a group of Brahms waltzes and compositions by Granados and Albeniz. A happy audience applauded the artist for her excellent musicianship.

A large audience welcomed Mary Garden in the Murat Theatre on Jan. 26, the concert being sponsored by the Delta Gamma Sorority of Butler University. Her program included arias from "Louise" and "Carmen" and songs by Carpenter, Fauré, Massenet, Gretchaninoff and Debussy. Mr. Dansereau, the accompanist, also appeared as soloist.

The second of a series of three musical teas arranged by the Kappa Chapter of Mu Phi Epsilon was held in the crystal ballroom of the Marott Hotel on Wednesday afternoon, Jan. 26. A splendid program was given by Maude Custer, Jean Orloff, Louise Dauner, Yuba Wilhite, Frances Wishard, Mrs. Jessamine Fitch, Mrs. Frank T. Edenthaler and a guest, Edwin Jones. Programmed numbers were the Quintet in C Minor, Op. 1, by Dohnanyi, the Symphonie Espagnole by Lalo and songs by Coryell (a Mu Phi member from Chicago), Kountz and Winter-Watts. Mrs. Jessamine Fitch is president of the Chapter.

The Zeta Chapter of the Sigma Alpha Iota presented Jacques Jolas, French-American pianist, in a recital program on Sunday afternoon, Jan. 29, in the Caleb Mills Hall before an enthusiastic audience. Interest was centered in the Liszt piano on which the artist played two Liszt numbers—"Au bord d'une Source" and "Spozalizio." Other numbers included works by Mozart, Bach, Debussy, Ravel and Chopin, played excellently. Mrs. James H. Lowry is president of the Chapter.

PAULINE SCHELLSCHMIDT

Orchestra of Cleveland Institute Will Perform Students to Appear in Program Led by de Ribaupierre

CLEVELAND, Feb. 8.—The senior orchestra of the Cleveland Institute of Music, under the baton of Andre de Ribaupierre, will make its first public appearance of the year in the school's exhibition recital which is to be held at an early date, presenting pupils of all grades.

De Ribaupierre, Swiss musician, concert violinist and teacher, directs the school strings department, to which both junior and senior orchestras are important additions. They are the workshop in which students gain training in orchestral technic and develop a knowledge of orchestral literature.

They learn, according to de Ribaupierre, not only the important lesson of teamwork, but also the value of other players and their instruments. All students of the Institute are required to learn another instrument than their chosen one for specialization, the instrument in nearest relation to their own.

In the orchestra, students have ample opportunity for practical experience on both instruments—as violin and viola. Students take their place in the junior orchestra at an early age, as soon as they have mastered the rudiments of their instruments. As they advance in musicianship, they pass into the senior orchestra, where they are trained to qualify for professional positions.

The senior orchestra has gained a reputation mature beyond its age as a group in frequent concerts not only in the school concert hall but also before clubs and schools throughout the city.

The orchestra will dominate the second part of the exhibition program. Its first number will be Bruch's "Kol Nidrai." A second offering will be the "Leonore" Overture by Beethoven.

A feature of the program will be Mendelssohn's "Hertzlied" sung by Tillie Schenker and Emanuel Rosenberg, students of Marcel Salzinger, Viennese baritone, who is at the head of the school's voice department.

The opening number of the program will be a number by Lionel Nowak, Mabel Pittinger and Margaret Sharp, pupils of Arthur Loesser's ensemble class, who will present Beethoven's Trio in B Flat, No. 7.

Piano pupils of Beryl Rubinstein, Ruth Edwards; cello students of Victor de Gomez, and violin students of de Ribaupierre and Josef Fuchs, will be heard in solo numbers.

Three Orchestras and New Quartet Play in Baltimore

BALTIMORE, Feb. 8.—Arturo Toscanini, conducting the Philharmonic Orchestra of New York, on Monday evening, Jan. 30, in the Lyric, made amazing disclosure of his artistic skill. His interpretations of Brahms' Symphony No. 2, the Honegger "Pastorale d'Ete" and "Pacific 231," with the variety of moods expressed in Elgar's "Enigma" Variations, produced musical sensations that are rarely experienced.

What had been termed "the farewell appearance" of Walter Damrosch with the New York Symphony Orchestra brought a fascinating program with a delightful impromptu talk by the genial conductor discrediting the idea of "farewell." This concert, given in the Lyric on Friday evening, Feb. 3, under the auspices of the Wilson-Greene Bureau, had a happy atmosphere. There was contrast in the compositions player, and the program carried its serious tone as well, with a fine reading of the Beethoven "Eroica" Symphony.

Sir Thomas Beecham, guest conductor of the Philadelphia Orchestra, presented a program which delighted the audience because

of the simple naivete and nutaxing character of the compositions included. This was the first local appearance of the noted English conductor, and an enthusiastic welcome was extended to him.

On Sunday evening, Jan. 29, the recently organized Peabody String Quartet made its initial bow in the Peabody Conservatory of Music. The members are Frank Gittleson, Orlando Apreda and Bart Wirtz, members of the faculty, with Herbert Bangs assisting. Austin Conradi played the piano part in Mozart's Flat Trio, the Grieg Op. 27, and Beethoven's Op. 18, No. 4 completed the program.

The first local appearance of Vladimir Horowitz in pianist recital at the Peabody Conservatory of Music, on the afternoon of Feb. 3 was marked with interest. The player's individuality of expression and comprehensive technical grasp gained immediate attention.

Alexander Kipnis, bass, with Frank Bibb at the piano, sang in the Peabody Conservatory on the afternoon of Jan. 27. That night, in the Lyric Theatre, Feodor Chaliapin, basso, with Max Rabinowitch at the

piano, gave a program. Comparing the singing of these two artists was an interesting experience to persons who attended both concerts.

The Knights of Columbus Choir, Roman Steiner, conductor, gave its mid-winter program in the Alcazar on Feb. 2 before an enthusiastic audience. Gerard M. Sturm, pianist; Margaret Gilner, contralto; Caroline M. Kuper, soprano; Flora Thoman, violinist; Cecil F. Stone and Louis Cremona, tenor, were the assisting soloists.

Ida Ermold, organist, gave a dedicatory recital in Wilson Memorial Methodist Church, University Parkway, Feb. 1. Miss Ermold recently was awarded the degree of bachelor of music at McGill University.

Recitals at the Peabody preparatory department, given by members of the teaching staff, continue to attract attention. A recent program by Caroline Learch, pianist, who played brilliantly; a talk by Louis Cheslock, on the experiences of a composer, and the program of two-piano compositions played by Lobov Breit Keefer and Florette Gorfine, have been features.

FRANZ C. BORNSCHEIN.

ACCLAIMED THIS SEASON IN SUCCESSIVE ORCHESTRAL APPEARANCES

With New York Philharmonic, Mr. Mengelberg Conducting

Mme. Mero played with a triumphant blend of tact and abandon. She is too aristocratic an artist to throw herself precipitantly into the engulfing arms of Liszt's voluptuous cantilena. We forget Liszt, the arrant sentimentalist, and think rather of Liszt, the poet.

Yet never for a moment does she let us forget the rhapsodist. In bravura passages, she played with a sweeping and fiery power which convinced one anew that Liszt should be played only by his spiritual children.—*N. Y. Herald Tribune* (Lawrence Gilman).

With Detroit Orchestra, Mr. Gabrilowitsch Conducting

It was no perfunctory applause showered on Yolanda Mero, but a realistic tribute to an artist who had stirred her audience in unmistakable manner. Recall on recall brought the eminent pianist back to the platform. Her authoritative style and the fire and strength of her work fascinated, while her tremendous technical equipment, her imagination, intelligent insight and supreme poise proved thoroughly convincing attributes of her artistry.—*Free Press* (Charlotte M. Tarsney).



With New York Symphony, Mr. Busch Conducting

Mme. Mero's recalls, while applause dashed against the platform, continued until one lost count. It is only fair to add that no small share of the enthusiasm was merited by the work itself.—*Evening World* (Richard Stokes).

With Cleveland Orchestra, Mr. Sokoloff Conducting

Yolanda Mero scored what might easily be termed a sensational success. The audience let itself go after she had finished her own "Capriccio ungarese" for piano and orchestra. The artist had delivered her message in a manner that brought her five or six recalls to the stage, and had it not been for the set rule banning encores at these concerts, I imagine the audience would be listening to her yet, if it had its way. Mme. Mero is a brilliant player with a remarkable technique. — *News* (Archie Bell).

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Thelma Votipka, Prima Donna of the American Opera Company, Which Has Been Playing at the Gallo Theatre, New York.

Quartet Makes Début

SAN JOSE, CAL.—The Dressell String Quartet made an auspicious debut before an enthusiastic audience in the old Scottish Rite Hall on Jan. 27. Miles Dressell, Ben King, Joseph Halamicel and Jan Kalas form the personnel of the new organization. They are experienced players with individual merits—and their work was so enthusiastically received that they should feel encouraged to continue the good work they have so admirably begun. Dvorak's Quartet, Op. 96, and short numbers by Borodin, Bland, Herbert, Skilton, and Coleridge-Taylor, plus encores, were played by the ensemble; and alternating groups were given by Helen Kalas, a charming young soprano who captivated her auditors with songs by Haydn, Mozart, Handel, Beecher, Ganz, Hadley, and Clough-Leighter—assisted by Austin Mosher at the piano.

Frederic Dixon gave a piano recital under the joint auspices of the San Jose Music Study Club and the Women's Club, through the courtesy of the Wiley B. Allen Company, winning the same enthusiastic acclaim that greeted his last appearance here.

MARJORIE M. FISHER

Capital Applauds Notable Concerts

Beecham, Chaliapin, Horowitz, McCormack and Anna Case Are Greeted

WASHINGTON, Feb. 1.—Sir Thomas Beecham, John McCormack, Feodor Chaliapin, Anna Case and Vladimir Horowitz have been outstanding figures in recent events.

Sir Thomas conducted the Philadelphia Orchestra in the Washington Auditorium on Jan. 24, playing music by Handel, Mozart and Delius, in addition to the Overture to "Die Meistersinger." Both the conductor and orchestra received an ovation. Sir Thomas's original interpretations and dynamic personality made a deep impression. The local manager was T. Arthur Smith.

Sings for Benefit

Much enjoyment was experienced by the audience which crowded the Washington Auditorium when John McCormack sang there at a concert for the benefit of the National Shrine of the Immaculate Conception on Jan. 23. Despite a severe cold, Mr. McCormack sang in a manner that gave great pleasure. "The Desolation" (from the Chinese) by Bantock, was a particularly moving number. Assisting artists were Lauri Kennedy, cellist, and Edwin Schneider, accompanist.

Feodor Chaliapin returned after an absence of several years to sing in Poli's Theatre on the afternoon of Jan. 25. The "Elégie" of Massenet was a number of especial impressiveness. "Plaisir d'amour" and songs by Ippolitoff Ivanoff, Schumann, Borodin and Rubinstein were given with artistry, and "The Song of the Volga Boatmen" was received with enthusiasm. Max Rabinovitch accompanied and played solos. This concert was managed by Kaite Wilson Greene.

Anna Case and Vladimir Horowitz were presented by Mrs. Lawrence Townsend in her Wednesday morning musicale in the Mayflower Hotel, on Jan. 19, before an audience which taxed the capacity of the large ballroom. Both artists received much praise.

On Wednesday morning, Jan. 25, Mrs. Townsend presented Lea Luboschitz, in a joint recital with Josef Hofmann at her morning musicale in the Mayflower Hotel. They played the Sonata in F by Grieg, César Franck's Sonata in A, and the Concerto in G minor by Bruch, with rare artistry.

Appearing before the Friday Morning Music Club, Mildred Kolb Schulze made a favorable interpretation of modern piano numbers, among which were several compositions of her own. Caroline Randall, violinist, a newcomer to Washington, and Richard McCartney, baritone, were the assisting artists. The program was arranged by Katherine Riggs.

The second recital of the season in the regular alumni series was announced for Tuesday evening, Jan. 24, when a group of sonatas for viola and piano were listed by Conrad C. Held and Carroll Hollister.

A new class in ensemble playing has been formed at the Institute, under Samuel Gardner. Thirty students have membership in it.

DOROTHY DE MUTH WATSON.

Organize Choral Club

ALBEMARLE, N. C., Feb. 1.—Under the leadership of Francis Griffith, voice teacher of Salisbury, N. C., a choral club has been organized in Albemarle with an enrollment of forty. The organization will be financed for the first three months, at least, by the Albemarle Woman's Club. A minimum charge will be from ten to fifteen cents for sheet music used. Immediately on its organization the club set about a program for National Music Week.



Madame Elizabeth Anderson-Ivantzoff, Director of Schnitzler's "The Bridal Veil," With Music by Ernst von Dohnanyi, Recently Given at the Laboratory Theatre, New York

Mengelberg Conducts

WILLEM MENGELEBERG appeared as guest conductor of the Philadelphia Orchestra, at the Friday afternoon and Saturday evening concerts recently, submitting the following program:

Sinfonia in B Flat Major, Johann Christian Bach
Three Movements from the Serenade in
D Major (Haffner-K250).....Mozart
"Eroica" Symphony.....Beethoven

The "Eroica" is one of Mr. Mengelberg's specialties. Under his command the Philadelphia Orchestra, with somewhat better cohesion of technic and balance of tone than it has evinced of late, gave a nobly eloquent performance. In a week's rehearsals, Mr. Mengelberg gave evidence of having impressed his artistic personality and musical generalship upon this organization. The seldom heard Bach piece, which is rather in the Handelian manner, was delightfully played, and the Mozart Serenade, became exquisite expressions of sheer beauty. Mischa Mischakoff, the concertmaster, distinguished himself in the cadenzas and in other solo passages. The former were devised by Mr. Mengelberg.

H. T. CRAVEN.

"Her voice is fresh, limpid, and expressive."

—N. Y. Times, Nov. 8, 1927

"A certain lightness of touch and flexibility of voice distinguished the singing of Constance Wardle, at her recital before a highly enthusiastic gathering at Town Hall."

—N. Y. Evening World, Nov. 8, 1927

"Miss Wardle revealed interpretative skill and intelligence."

N. Y. Herald Tribune, Nov. 8, 1927

"Miss Wardle displayed talents of no mean order. She boasts of a sweet and powerful voice to which her audience warmly responded."

—N. Y. Evening Telegram,
Nov. 8, 1927

Constance Wardle

Dramatic Soprano

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RECITAL MANAGEMENT ARTHUR JUDSON

GEORGE LEYDEN COLLEDGE, DIRECTOR

New York City

Barriers Hurdled In Readjustment

MILWAUKEE, Feb. 8.—The city's concert managers have worked out of their dilemma of losing the Pabst Theatre with amazing readiness, dates and places being shifted in some cases, in others only the place of the concert had to be changed.

Marion Andrews reports that she will hold all her concerts on strict schedule time—some of them being given in the Davidson Theater and some in the Auditorium. Since Miss Andrews is managing such artists as Sergei Rachmaninoff, Jascha Heifetz, Fritz Kreisler and many others, none of her patrons will be inconvenienced except to the extent of visiting a different theatre or hall than originally planned.

Margaret Rice is changing her Chicago orchestra concerts for the time being over to the Auditorium. In this case the old saw about the "ill wind" comes in *apropos*, as the change to the Auditorium gives a considerably larger capacity and thus for the first time in years gives the outside public a chance to hear the Chicago players. Regular subscribers have been monopolizing the seats for years.

A Larger Orchestra

Not only are more seats available but Miss Rice has seized upon this opportunity of the larger hall as the occasion for presenting a larger orchestra. Frederick Stock plans to use 100 players and remake his programs to suit the larger orchestra and the bigger hall.

The Milwaukee Liederkranz took their concert to the new Elks' Auditorium. The Arion Musical Club shifted its date for Cameron McLean, baritone, from the Pabst Theatre to the ballroom of the new Schroeder Hotel.

The Milwaukee building inspector declares that the Pabst Theatre foundations can be fixed up in the course of five or six weeks. On this basis the concerts for the tail end of the season may possibly be given at the Pabst as originally planned.

The damage to the Pabst from rotting piles has also given a new impetus to the talk of building a new theatre and music hall here. However, as yet nothing concrete has materialized.

C. O. SKINROOD.

Baltimore Sponsors Radio Lectures in Schools

BALTIMORE, Feb. 11.—An important step in the furtherance of musical appreciation here was made yesterday, when, through the co-operation of Municipal Director of Music, Frederick R. Huber, Dr. David F. Weglein, Superintendent of Schools, and Public Schools Music Supervisor, John Denues, the first of a series of radio lectures by Walter Damrosch on appreciation of music was heard in the junior high schools of Baltimore.

The program was a concert by the New York Symphony Orchestra accompanied by Walter Damrosch as lecturer on the appreciation of music.

Mr. Denues' plan to install radio receiving sets in the Baltimore public schools as an adjunct to the study of music has hitherto been impossible because of a lack of funds for the purpose. Through Municipal Director of Music Frederick R. Huber, who is also Managing Director of Radio Station WBAL, receiving sets have now been loaned to the city for the experiment.

Similar sets are now being installed in the Senior High Schools of Baltimore for the second of the Damrosch lecture concerts.

Hollywood Bowl Concerts to Begin July 10

LOS ANGELES, Feb. 8.—For the second time in the history of Hollywood Bowl, the summer concerts will open a week late and run until Sept. 1. The established custom of the Bowl Association is to begin the concerts on the first Tuesday after the Fourth of July. This season that day falls on the tenth. As customary, concerts will be given every Tuesday, Thursday, Friday and Saturday evenings. The special night policy established last season proved so popular that the board of directors voted to continue it. The four nights of each week are designated as "symphony night," "novelty night," "solo night" and "popular night."



Mr. and Mrs. Maurice Lichtmann, Directors of the Litchmann Piano Institute.

New Building of Hochstein Memorial School Opened in Rochester by Hess

ROCHESTER, N. Y., Feb. 8.—The new building of the David Hochstein Memorial Music School was formally opened on the evening of Feb. 4 with a piano recital by Myra Hess, who contributed her services to a cause that she has long been interested. There was a representative audience of music-lovers and patrons, the concert being held for the purpose of raising funds to equip the building.

Set well back in a large lot on a side street branching from Joseph Avenue, with room for a playground, a project that David Hochstein had always entertained for the congested district in which he spent his boyhood, the new music school is an attractive building designed by Arnold and Stern. The material is red brick without, and deep cream stucco within. The auditorium, which seats 350, has walls for a pale pastel green, with dark wooden beams, and a large stage adequate for accommodating a school orchestra. In the building are ten studios, a large practice room, the usual offices, and generous hall and corridor space.

After the recital, the building was inspected and admired, and Miss Hess held an informal reception in the large practice room upstairs. Francis E. Cunningham, chairman of the board of directors of the school, delivered a short address before the recital on the history of the institution, and its accomplishments, how it had grown so fast in the ten years of its existence that

the old building, formerly lived in by young David Hochstein and his family, had become inadequate long ago, and how friends and supporters of the project had generously lent their aid in acquiring the new quarters.

About 300 children are on the school roster, paying for lessons according to their capacity. Some pay nothing. The faculty is largely drawn from the Eastman School staff, with Harold Gleason as director, and Samuel Beloy as leader of the orchestra.

Miss Hess' program consisted of Bach's French Suite, Chapin's B Minor Sonata, Schumann's "Papillons" and a group of Ravel numbers. Her playing, a delightful combination of warmth, impeccable taste and mastery of her material and instrument, charmed the audience.

The officers and board of directors of the school are as follows: President; Francis E. Cunningham; treasurer, Arthur M. Lowenthal; secretary, Margaret Ellwanger; director; Harold Gleason; board members, Nicholas Bessaraboff, Henry L. Crittenden, Francis E. Cunningham, Dr. Hans Clarke, Margaret Ellwanger, Mollie Garson, H. L. Hochstein, Mrs. George F. Johnston, Mrs. Abram J. Katz, Arthur M. Lowenthal, Buell P. Mills, Marie B. Pond, Helen Rogers, Mrs. William Rosenberg, Herbert Stern, Mrs. Corrin Strong, Mrs. Douglas Townsend, Mrs. Joseph F. Taylor, and Mrs. James S. Watson.

MARY ERTZ WILL.

Musical Forum to Observe Schubert Centenary

COMMEMORATING the centenary of Franz Schubert's death, the sixth concert of the Musical Forum season will be given in the Guild Theater tomorrow under the direction of Kurt Schindler and will include several songs by the Viennese composer now seldom heard. Assisting artists who will appear are Elisabeth Rethberg and Ossip Gabrilowitsch. Mr. Gabrilowitsch will preface the concert with a short talk on the composer.

The world première of Gustav Holst's "Egdon Heath" composed especially for the Symphony Society of New York, will be given under the direction of Walter Damrosch in Mecca Auditorium tomorrow afternoon. Preceding the performance Paul Lyssac will read portions of the first chapter of Hardy's "The Return of the Native," from which Holst derived the inspiration for this work. Vladimir Horowitz will be the assisting artist, playing Rachmaninoff's Concerto No. 3 in D minor for piano with orchestra.

At the Thursday afternoon concert of the New York Symphony Orchestra, Harold Bauer will appear as soloist in Beethoven's Concert No. 4 in G for piano with orchestra.

Pasquale Amato, who for sixteen years was leading baritone of the Metropolitan Opera Company, will be heard in recital on Feb. 17 in Warrensburg, Mo. Three days later he will sing the rôle of Scarpia in "Tosca" with the Washington Opera Company.

Honor Church Musicians for Their Long Service

MRS. ROBERT K. ANDERSON of Manchester, Conn., who is retiring as organist of the Second Congregational Church, was recently presented with a purse of gold by Dr. M. Griswold of Hartford, who engaged her as organist thirty-five years ago. At the reception were many of her former pupils. At Meriden Mrs. Mary T. Crean, for fifty years the soprano soloist in St. Mary's Church, recently observed her sixtieth birthday anniversary. Of three children, two are organists and the third is a member of the choir.

W. E. C.

WASHINGTON, D. C., Feb. 2.—A great crowd of notables, including the British Ambassador, the Hungarian, Bulgarian, Polish, Swiss and Czechoslovakian ministers, Carl Engel, Chief of Music Division, Library of Congress, and Mrs. Woodrow Wilson attended a concert given here last night in the Canadian Legation by the Hart House String Quartet.

The numbers played by Geza de Kresz, Harry Adaskin, Milton Blackstone and Boris Hambourg, who compose the quartet, included the Schubert quartet in D minor, the Tchaikovsky Andante Cantabile, the Hugo Wolf Italian Serenade and two French Canadian songs by Ernest MacMillan.

Complete piano programs are less than 100 years old. Liszt is said to be the first to give a program composed entirely of piano music. That was in 1839.

School Stresses Ensemble Work

IN its effort to encourage a feeling of artistic cooperation as well as individual achievement, the Master Institute of United Art, New York, is making ensemble playing a constant part of each student's training. And with its second term, which is now beginning, the classes in ensemble are even further strengthened under Maurice Lichtmann, vice-president of the Institute, and Percy Such, cellist.

"One of the great principles of education," says Mr. Lichtmann in speaking of the work, "is to encourage a spirit of selfless devotion to the accomplishment of a united work of art. It is true that the student must learn to achieve the finest possible perfection in his personal work—but he should also have that devotion to art which is entirely anonymous and which evidences itself so splendidly in ensemble music. With continued studies in this branch of music, the student may be brought closer to the spirit of the master, who gave us our greatest heritage of creation."

The Master Institute continues its concentrated programs in all fields. In its piano department the faculty includes Mr. and Mrs. Maurice Lichtmann, Esther J. Lichtmann, Max Drittler, Ethel Prince Thompson and Sadie Blake Blumenthal.

One of the important factors in the student's work has been the frequent opportunity given them for playing in recitals and concerts, as well as opportunities for hearing faculty members in recital.

Other branches of the Institute are devoted to the study of violin, 'cello, voice, theory, composition, etc.

One of the advantages given pupils is an opportunity for constant contact with other arts—contacts which students often miss. Since the Master Institute of United Arts has branches of painting, sculpture, architecture, drama and literature, in addition to music, wide possibilities of artistic development are afforded.

Concerts in Toledo

Russian Choir and Resident Artists Are Heard

TOLEDO, Ohio, Feb. 8.—The Russian Choir presented a colorful and varied program at the third concert of the Rivoli University course, under the direction of Grace Denton. Basile Kibalchich conducted.

The Rider-Reed-Wilmington ensemble, composed of three prominent resident musicians made its débüt in Scott Auditorium recently. Applause of inspiring warmth welcomed this organization, the members of which are Corinne Rider (Kelsey) Reed, soprano; Helen Wright Wilmington, pianist, and Lynnel Reed, violinist.

The Waite High School Orchestra, under the direction of Bessie Werum, gave a splendid concert in the Hemicycle of the Art Museum on a recent Sunday afternoon.

Joseph Sainton's production of "La Mascotte," to be presented in the Coliseum on Feb. 15, has been booked in several surrounding cities.

The Scottish Rite Opera Company, under the direction of William A. Howell, is rehearsing "The Gondoliers," to be given in the State Theatre in March.

Members of the Monday Musicals gave a program of German music at the regular monthly meeting in the Park Lane Hotel. Taking part were: Mrs. Herbert Davies, Mrs. R. C. Longfellow, Mrs. Charles Roth, Mrs. Malcolm Baxter, Patricia Herring and Marjorie Baxter.

H. M. M.

St. Louis Municipal Opera Sale Breaks Record

ST. LOUIS, Feb. 8.—Five months before the opening of the Municipal Opera's tenth season, scheduled for June 4, ticket reservations reach a total of more than 86,000, which breaks all former records. A number of operettas of the more modern type will be included in the répertoire.

S. L. C.

Acorn music is the latest discovery of the Smithsonian Institute, which has discovered a tribe of Southern California Indians who play upon a string of acorns of different sizes to produce a clear tone of somewhat flute-like timbre. The acorn is held in the teeth, the other end of the string being sung and snapped taut, thus causing the acorn to vibrate musically. By varying the sizes of the acorns held in the teeth a rough tune is produced.

New York's Music—Concerts of the Week

Edna Thomas Captivates

THE very best brand of Southern sunshine was brought to snowy New York in the person of Edna Thomas, "The Lady from Louisiana," who gave one of her inimitable programs in the Booth Theater Sunday evening, Jan. 29. Garbed in various charming, if faintly inappropriate, crinoline gowns, the lady sang spirituals, Creole Negro songs and songs of the Negro soldiers in the A.E.F., which have been compiled in Lieutenant Niles' amusing book, "Singing Soldiers."

Her voice, which is of pleasing and sympathetic quality, endowed her offerings with as much grace and appeal as did her undoubtedly personality, which in its many facets, tender or whimsical, gay or mysterious with the expression of the fervent soul of the Southern Negro, completely enchanted her audience. Almost too brief were the Creole pieces, although their fleeting moments of beauty were perhaps the more haunting for that. The Spirituals, which this artist performs gratefully in spite of her own statement that men sing them better, included the impressive "Go Down Death," "Tone De Bell" and "Jesus Walked," which, with the others in this group, prove that there is still a rich vein to be explored in this field of recent popularity.

For those who were unfortunate enough to miss this first recital, there was a second scheduled for Sunday, Feb. 5, and a third for the Sunday to follow.—F. Q. E.

Béla Bartók and Joseph Szigeti

A RATHER bewildered audience of uncertain sympathies heard Béla Bartók and Joseph Szigeti perform modern music composed by the former at Pro Musica's concert in the Gallo Theater last Sunday night, and to judge from the applause and hisses, liked it.

Messrs. Bartók and Szigeti apparently mean for us to take them seriously, but this reviewer was unable to get very far below the surface of the program offered, which was with the exception of the Schubert Duo in A, decidedly of an ultra-modern stamp. Mr. Bartók's Violin and Piano Sonata No. 2 was played with evidence of great technical skill and enthusiasm by both artists, but seemed for all of that thin and forceless although quite sufficiently dissonant. Having, unfortunately, never heard the piece before, we confess posterity will doubtless be a better judge of its importance in the musical scheme of things.

Also on the program was a new piano sonata by Bartók, seven Hungarian Folk-Tunes by Bartók-Szigeti and seven "Peasant Dances" by Bartók-Szekely. The last two groups named were slightly less extreme than the other numbers, hence to our ear more enjoyable.

A. B.

Miss Giannini Sings

ONE thing is never questioned when Dusolina Giannini gives a song recital, and that is the natural beauty of her voice. Neither does any one ever doubt her sincerity or her natural gift of dramatic expression. What may be made the pivot of a query is whether this remarkably effective vocal organ is being handled with a mechanical skill that enables the singer to get the best results with it.

There were times at Miss Giannini's recital in Carnegie Hall on the evening of Feb. 1 when it seemed that a more highly developed technic, more certain command of breath and greater mastery of the art of *legato* would have given her work a value that it does not yet possess. It was often in songs calling for immediate and imperative expression that Miss Giannini was at her best; when the music under consideration was of a more extended character, as was the case with "Ernani, involami," the melodic line and tone were not always sustained with the surest ease.

Yet, throughout the evening, there was engendered a steady admiration for the dark quality and resonance of Miss Giannini's tones and for the earnestness of her approach to the task in hand. Her program was notable. Arias by Gluck and Piccinni, songs by Respighi, Cyril Scott and her brother, Vittorio Giannini, were chosen with taste and discrimination. There were also

songs by Frank La Forge, who played the accompaniments.

F. O. W.

Euphaly Hatayeva's Recital

THE Spirit of Moscow was exemplified by Euphaly Hatayeva in the varied repertoire of songs which she offered at the Republic Theater on Sunday night, Jan. 29. Mme. Hatayeva has given her recitals in New York before, but these songs of Russia delineated the soul of Moscow and were interpreted with a sensitive appreciation of their inherent qualities. The groups of songs ranged from drawing room airs of 1825-1840, with musical settings by Aliabieff, Dargomishsky and Glinka, to songs of the street, Moussorgsky's dramatic "Trepak," his Ballade, and "The Song of Khivria," Gypsy Folk Songs from 1800 to 1925, and Peasant and Beggar songs by Liadov, Rimsky-Korsakoff, Olenin, and "Prayer" arranged by Shwedoff. The vocal "Symphony of the Market," comprising cries of the merchants, dating from 1800 to 1914, which were collected by Mme. Hatayeva, formed an interesting addition to the program and so pleased the audience that it was necessary to repeat them. There followed "Chastushke," 1925-1927, showing the influence of jazz on the modern Russian worker; and Songs of Asia, including Grechaninoff's "The Yellow Reed in the River," Slavinsky's "Jasmine," and arrangements by Gliere and Sochonovsky of Taranchin songs.

To her interpretations, sung in an agreeable voice, Mme. Hatayeva added the color of picturesque costumes. A popular feature of the evening were the selections interpolated during the last intermission by two artists, in typical Russian garb, who played the sonorous concertina. Helen Shimanovsky assisted Mme. Hatayeva at the piano, as did also one of the concertina players.

I. L.

Benno Rabinof

POLISHED, suave, undoubtedly one of the coming major lights among concert violinists, Benno Rabinof pleased the large audience that heard him the evening of Jan. 31 in Carnegie Hall. Playing a recently acquired Guarnerius violin for which he is reputed to have paid \$50,000, Mr. Rabinof glowed and glided through a program essentially cut out for virtuosi, handling his bow with a rare and entirely exquisite economy of motion. Particularly delightful was his rendition of the final bravura number, Paganini's "Il Palpiti," in which he evinced a brilliance of tone and technic calculated to raise the most hardened of blood-pressure.

His other numbers included the Vitali-Chalier-Auer chaconne, Vieuxtemps F sharp minor concerto No. 2, Gluck's "Melody," the "Rondo" of Schubert-Friedberg and Sarasate's "Malaguena" and "Habanera." Wholly apart from his musicianship, he has a lock of rebellious hair that will doubtless make his fortune.

A. B.

American Orchestral Society

TWO seldom-heard numbers were offered by the American Orchestral Society at its third concert of the season, in Mecca Auditorium on the afternoon of Jan. 30: Debussy's "Sirenes" and the Fifth Piano Concerto of Saint-Saëns. The former, which is the third of the Frenchman's Nocturnes, offers considerable difficulties for those who essay its presentation because of the involved choral and orchestral requirements. On this occasion a selected chorus from the Juilliard Musical Foundation did surprisingly well under the sensitive baton of Chalmers Clifton, who blended the instrumental parts admirably.

The Saint-Saëns work, a rather thankless task for the pianist because of its overburdened accompaniment and the repetitious quality of its content, found an excellent solo exponent in Charles Naegele, whose artistry made much more of the concerto than was inherently evident. His was a dignified, unobtrusive performance in which the technical problems were neatly solved and his reading of the whole musically.

"Nuages" and "Fêtes" (the first two Debussy Nocturnes,) the "Roman Carnival"

Overture of Berlioz and the "Meistersinger" Prelude were the other programmed numbers. They were presented under the able Mr. Clifton in a most commendable manner, giving unmistakable enjoyment to the large audience present.

G. F. B.

Alexander Kelberine's Recital

SUCH preference for Bach as was evinced by Alexander Kelberine in his first New York appearance at Town Hall Jan. 30 would seem to predicate especial ability at Bach—a predication which it is regretfully stated was not borne out by the work of this excitable young pianist, who alternately tiptoed and stamped through Bach, Beethoven, Liszt, Skryabin and

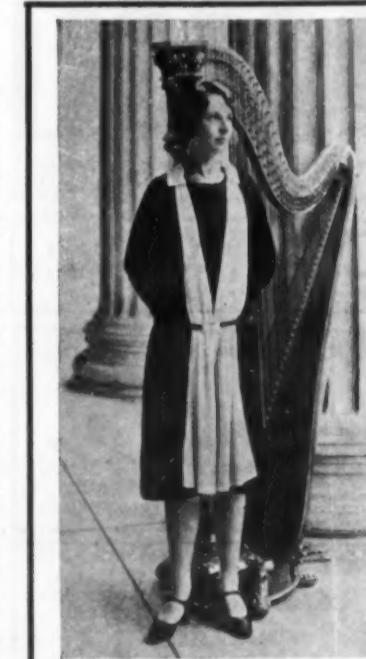


Marion Talley, Who Returned to the Metropolitan This Week in "Le Cog D'Or."

Chopin to the accompaniment of enthusiastic applause. His tone is cold, slightly nasal, and his staccato distinctly unpleasant. Some measure of this can doubtless be ascribed to the nervousness of a début, since there was indication of sound technic. Bach thrice removed—through the "Bach-Society" edition of the chaconne, F. Busoni and A. Siloti—seemed to come out of the fingers of young Kelberine in more understandable form than the other numbers on his program. Mr. Kelberine is the first artist to appear under the auspices of the Juilliard Musical Foundation.

A. B.

Rita Neve, a "visiting" English pianist, introduced many descriptive works of her countrymen on a début program in Town Hall Thursday afternoon, Jan. 19. Two matters of larger importance, the Beethoven



"A highly accomplished performer . . . playing with a breadth and richness of tone and with a command of color."

—Philadelphia Record, Jan. 5, 1928.

"A well sustained tone of much beauty . . . splendid technique and excellent interpretative ability."

—Public Ledger, Philadelphia, Pa., Jan. 5, 1928.

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—Atlanta Georgian, Nov. 3, 1927.

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ARTHUR PHILIPS

"Pathetique" Sonata and the Liszt B Minor Sonata, received earnest but not commanding attention from the attractive pianist; while other considerations were Chopin, with whom she seemed at home, and a "Sarabande" transcribed from Rameau by our own MacDowell, doubtless in compliment to the performer's hostess city.

Frederick Bristol, pianist, emphasized Debussy, Ravel and other moderns in a recital within the confines of Steinway Hall Friday evening, June 20. "First times" of interest were presented from the works of de Breville, Malipiero and Mortimer Browning, whose "Three Sketches" were dedicated to the performer. Attributes of grace, color and polish were displayed by Mr. Bristol, although at times he overestimated the amount of sound which the diminutive hall would support comfortably.

Arthur Baecht, violinist, performed in Town Hall Saturday afternoon, Jan. 21, offering a matinee audience Grieg's Sonata in F, Lalo's "Symphonie Espagnole" and shorter works by Brahms, Bach, Debussy and Ernst. The exigencies of this program were not at all times met by the performer, whose slight technical faults were balanced, however, by an evident sincerity and vigor. Pierre Luboshutz assisted at the piano.

Frances Pelton-Jones gave the second of her intriguing harpsichord recitals in the ballroom of the Hotel Plaza Tuesday afternoon, Jan. 24, acting as soloist only in the first and last groups of the program. Works from the seventeenth and eighteenth centuries comprised this program, to which other contributors were Edwin Swain, baritone; Alexander Bloch, violinist; and Mrs. Bloch, also a proficient harpsichordist.

The New York Trio, which is composed of Clarence Adler, pianist; Louis Edlin, violinist; and Cornelius Van Vliet, cellist; gave a praiseworthy performance of two examples of chamber music in Town Hall Wednesday evening, Jan. 25: the B Major Trio, Op. 8 of Brahms, and "Dumky" Trio of Dvorak. Both works were given the serious, sympathetic consideration necessary, backed by notable balance of instrumentation and supple technique.

Jerome Swinford, baritone of ingratiating personality and well handled voice, gave a recital in the Engineering Auditorium Wednesday evening, Jan. 25, before a friendly audience. Outstanding on his program was a group of songs by De Falla. Other offerings were from the works of Handel, Schubert, Eugen Haile and various Americans, including one song by the baritone's accompanist, Frederic Hart.

QUARTER NOTES ON THE THEATER

By THEODORE SWEEDY

STANGE INTERLUDE . . . did interest me," but "I thought that the net result of all the patient and austere effort that went into 'Strange Interlude' as it was performed at the Golden Theatre on Monday last was resonant emptiness."

That is a goodly part of Alexander Woolcott's ideas regarding the one play this season that has been able to hold the rapt attention of the Rialto. On the Tuesday morning after the opening, the various couriers of the people stretched themselves quite obviously in an effort to do justice to the previous night's "Interlude."

The "Times" gave the notice a large headline in place of the caption "The Play," under which J. Brooks Atkinson usually writes. That critic as is his wont, delved deeply into O'Neill's latest triumph. For a column and a half he discussed its psychological aspects, the "asides," the actors, the direction and ended " . . . the Guild in a hospitable mood has lavished skill and patience—quite successfully—upon an exceedingly volatile play."

Percy Hammond of the "Herald-Tribune" found it a play that "must be seen by the Drama's upper ten." The "Post," represented by Robert Littell, found it a "great play." Gilbert Gabriel of the "Sun" went quite out of hand: "It is a venture magnificent and a milestone to cleave the skyline of the future." On the "Telegram" Leonard Hall found it the "most astonishing adventure a stage ever had," and E. W. Osborn of the "Evening World" wonders if it is to be "the Drama of the Future."

Alan Dale on a paper known as the "American" was quite surprising in that odd disconcerting way he has, "What a sordid mess it is, indeed," he said, taking one of the lines from the play. He mutters something about everyone, saying, "it must be life—so it must be." In fact we were given the impression that Mr. Dale didn't like the play and that he thought the **Theatre Guild** had been very, very unwise in presenting it.

What with the first criticisms and the lengthy columns that appeared in the Sunday sections of last week, the combined consensus, disregarding Mr. Dale, was that irrespective of whether the play offers something new, or that it could or could not have been done easily within the ordinary time and whether the psychology is at times at fault, it is an adventure in the theatre, has been done well and again with the exception of Alan Dale, not one found the length boring.

That it seems, is enough on the question of "Strange Interlude," except that MUSICAL AMERICA will review it shortly. On the same exciting Monday "The Optimists" opened at the Casino de Paris, an intimate revue that the "second string" men tried very hard to like and found interesting but not exceptional.

On Tuesday "Salvation" opened at the Empire Theatre. In it, we have another play that comes of the furore caused by Miss McPherson of "Los Angeles" and "Elmer Gantry." The new inhabitant of the Empire was the subject of some divergence of opinion. Quite a few of the

best intellects found it wanting, yet a number were favorable. Pauline Lord was found to be quite fine and the play seems to be on the successful road. If it is, it may prove something or other about evangelist plays.

On the same Tuesday, Mitzi arrived at the Royale in "The Madcap." A pleasant little play, the critics found, and a very nice medium for its star. And then "La Gringa," which should be the feminine for "Gringo," opened again the Little Theatre. Claudet Colbert proved what an interesting person she is, but the play, if we are to believe the experts, has only a slight chance. "Parisiana," which was to have opened at the Edyth Totten on the Thursday of that week, was postponed until last Monday.

"Careers," which might have been the medium for Elsie Ferguson, is now on the shelf, for Miss Ferguson does not "choose." That leaves Arnold Korff, recently of the Reinhardt company, to appear, of all things, as Richelieu in the spring production of "Under the Red Robe," a musical version of a novel by Stanley J. Weyman, with music by Jean Gilbert. Evelyn Herbert will probably be in the cast.

As for the revival of Sardou's "Diplomacy," it will be on the road until April, touching Werba's Brooklyn Theatre next week. For those interested in this favorite the cast lines up as follows:—Lady Henry Fairfax. . . . Margaret Anglin Dora. . . . Frances Starr Henry Beauchere. . . . William Faversham Count Orloff. . . . Jacob Ben-Ami Countess Zicka. . . . Helen Gahagan Julian Beauchere. . . . Rollo Peters Baron Stein. . . . Charles Coburn Marquise De Rio Zares. . . . Cecilia Loftus Markham. . . . Tyrone Power Mion. . . . Georgette Cohan

For the coming week Broadway should see "These Modern Women" at the Eltinge, a second engagement of "The Shanghai Gesture" with Florence Reed at the Century, and "Quicksand" and "Marraine on Approval" at as yet unannounced theatres. The Provincetown Players should present "Hot Pan" and the quite new-thought New Playwright promise, "Hoboken Blues" at 40 Commerce Street. "The Clutching Claw," "The Medicine Show" and "The Tenth Man" by Somerset Maugham at Mr. Butler Davenport's little theatre are possibilities.

There is also promised on Sunday night, the opening of that new experiment at the Greenwich Village Theatre. It is to include a one-act play, a movie, a musical program and an art exhibit, not forgetting for one moment, tea and cake as the added attraction.

Curtis Student Is Soloist in Los Angeles

Lois zu Putlitz, who appeared as solo violinist with the Los Angeles Philharmonic Orchestra recently, under the baton of Georg Schneevoigt, is a student of Carl Fleisch at the Curtis Institute of Music in Philadelphia.

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WEAVER PIANOS

Red Letters on the New York Dramatic Calendar

Strange Interlude—John Golden Theatre—O'Neill and the supreme experiment.

Coquette—Maxine Elliott's—Helen Hayes brings remarkable acting to a Southern town tragedy.

Paris Bound—Music Box—Can marriage survive infidelity? Philip Barry says it can.

The Royal Family—Selwyn—A play about actors demonstrating that they are even more entertaining offstage than on.

The Merchant of Venice—Broadhurst—George Arlis brings a new angle to the character of Shylock.

Salvation—Empire—Pauline Lord comes into her own.

Burlesque—Plymouth—Some more about actors offstage and on.

Porgy—Republic—Sunlight and shadow along the Charleston docks.

The Racket—Ambassador—The most realistic crook play in town.

Taming of the Shrew—Garrick—Mary Ellis and Basil Sydney bring Shakespeare up to date.

Command to Love—Longacre—And we think this the best "sex" play in town.

MORE OR LESS MUSICAL

Show Boat—Ziegfeld—A real libretto with a fine score.

Funny Face—Alvin—You can never go wrong if the Astaires are heading the cast.

Golden Dawn—Hammerstein's—A feast for the ears and the eyes.

New Trio Performed

PHILADELPHIA, Feb. 8.—The Philadelphia Trio was introduced at the program of the meeting of the Chamber Music Association Sunday afternoon, Jan. 29, in the ballroom of the Penn Athletic Club. The organization, which consists of **Sascha Jacobinoff**, violin; **Emil Folgramm**, cello, and **Jacob Wissow**, piano, began its career modestly the season before last and in the interim has developed a decided nicety of ensemble and a harmony of mood in cooperative playing which makes its appearance either in its own concerts or as a guest organization very welcome. The majestic Trio in C Minor, Op. 101, of Brahms was presented with due sense of its sublimity. The novelty of the program was a Trio in three movements by Harl McDonald, of the music department of the School of Fine Arts of the University of Pennsylvania. Its première public performance revealed a work constructed according to standard formulas, but not old-fashioned in any sense, any more than leading toward the ultra-modernistic. The fertility of melodic invention was noticeable in all three movements. Tchaikovsky's elegiac Trio was the concluding number in a gravely beautiful reading.

W. R. M.

Pasadena's Chamber Music

PASADENA, Cal., Feb. 8.—A large audience heard the California Trio in the fifth of the series of Coleman chamber music concerts, **Alice Coleman Batchelder**, sponsor, in the Playhouse on the afternoon of Jan. 22. The Trio, composed of **Homer Grunn**, pianist; **Axel Simonson**, cellist, and **Leon Goldwasser**, violinist, played music by Schubert, Saint Saens and Fauré with Mr. Grunn's "Desert Abode" as a request number.

H. D. C.

Harold Van Horne, pianist, who has made Chicago his home for several years, is a student of **Rudolph Reuter**, whose former pupils include **Frank Mannheimer**, **Lawrence Schauffer**, **Wyoneta Cleveland**, **Julia Rebell**, **Beulah Porter**, **Diego Paredes** (in Europe), **Virgil Smith**, **Marguerite Kelsch** and many others. Recently Mr. Van Horne has accompanied **Jacques Gordon** on a concert tour through several southern states. He has given several recitals in Chicago.

Events in Long Beach
Alice Gentle is Notable Among Concert Givers

LONG BEACH, Calif., Feb. 8.—Alice Gentle, soprano, appeared in the Municipal Auditorium on Jan. 17 before a large audience. She sang music by Verdi, Gounod, Bizet, Fourdrain, Ravel, Staub, Rebikoff, Moussorgsky, Carpenter, Homer, Watts and Ware. Mrs. M. Henlon Robinson was an artistic accompanist. The manager was Kathryn Coffield.

Cadman's operetta, "The Ghost of Lollypop Bay," was presented three times by pupils of Edison Junior High School.

Genevieve Marshall, soprano; **Margaret Miller**, pianist; **George C. Moore**, flautist, and **Lillian Reifsteck**, reader, gave the program for Ebell Club, Jan. 16, assisted by **Mrs. C. C. Henry**, who arranged the pageant "Pages from the Past," given in costume.

Jane Stanley presented **Margaret Waldron**, **Marion Hardy**, **William Blust** and **Ruth Carr** in the Club California, Jan. 15.

Mrs. W. T. Moore, soprano, pupil of **L. D. Frey**, and **Ann Measery**, pianist, recently of Kansas City, Mo., appeared before the Woman's City Club, Jan. 13.

Jane Stanley spoke on the "Harmonic Basis of Music" before the study section of the Woman's Music Club, Jan. 18. Others on the program were **Mrs. George Dean**, **Mrs. Stella Liggett** and **Lena Was-sam**.

A. M. G.

Curtis Students Engaged

PHILADELPHIA, Feb. 8.—**Benjamin Grobani**, baritone, a student of **Emilio de Gogorza** at the **Curtis Institute of Music**, is engaged for the rôle of Schaunard in the **Pennsylvania Grand Opera Company's** production of "Bohème" on Feb. 9. Mr. Grobani made his début with the same company in "Butterfly" on Jan. 12. He has been heard as soloist with the **Mercantile Club** and the **Writers' Association of Philadelphia**.

Barbara Lull's New York recital in the Bijou Theatre, Feb. 12, will make this violinist's third appearance in the metropolis within two weeks. On Jan. 31 she played before the **Musician's Club**, including Marion Bauer's novelty, **Fantasia quasi una sonata** on her program, and on Feb. 5 she was guest artist before the **Educational Alliance**.

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Broadcasting Events

(Continued from page 8)

at times; nevertheless it served as adequate support to the voices. The hour was not unlike the Sunday evening concerts in the Metropolitan Opera House, in substance if not in form.

Wurlitzer Organ Recital and Roy Duffield (WOR, Feb. 2). Chester Beebe, Organist, offered the slow movement from Tchaikovsky's Fifth Symphony and selections from "Aida" as mediums to demonstrate the organ in the Wurlitzer Auditorium. Both numbers lent themselves readily to his manipulation, and of the two the first was the more successful. This work received a singing and artistically phrased interpretation in which Mr. Beebe showed no small amount of musicianship.

The tenor voice of Roy Duffield was heard in "Little Grey Home In The West" and a song by Richard Strauss, among others. He sang with feeling and artistry which alleviated the lack of steadiness in some of his tones.

Did not Caruso make his American débüt in "Rigoletto" instead of in "Aida," as was told in the announcement of the selections from the latter? But, no matter....

Slumber Hour (WJZ, Feb. 3). Those who stay up to hear this feature, which has evoked so many pleasant encomiums, are invariably rewarded with an hour of excellently delineated instrumental music. Its appellation is not without some sense, the broadcast comprising the daily closing program of WJZ; but the music usually offered engages the interest and evokes slumber only at its conclusion.

Elgar's "Pomp And Circumstance," Haydn's "Surprise" Symphony complete and the "Meditation" of Glazounoff were the numbers of this concert heard by the listener. The symphony was most handsomely dealt with, and the orchestra gave it a performance in which regard for detail made for the excellent result of the whole. The conductor's name was missed; which is regretted, for a word in his favor would not be out of place.

League of Composers in N. Y.
Feb. 12

Nina Koshetz, soprano, and the Lenox String Quartet will appear at the third concert this season of the League of Composers on Sunday afternoon, Feb. 12 in the Guild Theater. The program is to be devoted to music by contemporary American composers. S. M. Barlow, Marion Bauer, Marc Blitzstein, Richard Hammond, Roy Harris, and Quinto Maganini.

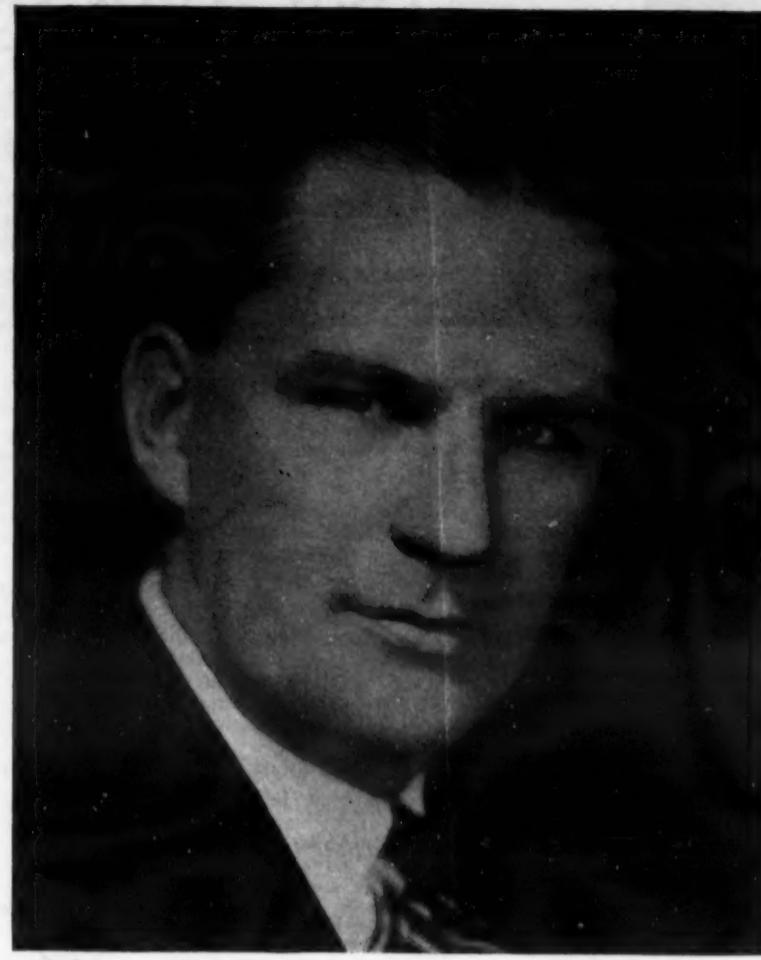
A "first performance here" will be that of Roy Harris' Sextet in four movements for strings, clarinet, and piano. Composed in Paris in 1926, the Sextet was first performed there on May 6, 1927, by the Societe Indépendante, with the Roth Quartet of Berlin, and Nadia Boulanger at the piano. The composer, who has been abroad since September, 1927, on a Guggenheim Fellowship, has returned in time for the performance of his work by the League.

Roy Harris was born in 1898 in Lincoln County, Oklahoma. Educated at the University of California, he studied the organ with Ernest Douglas, ear training with Fannie Charles Dillon, composition with Arthur Farwell, and orchestration with Modest Altschuler and Arthur Bliss. Before going to Europe to study in Paris under Nadia Boulanger, he was instructor in harmony and ear training at the Hollywood Conservatory of Music.

Among his compositions are: "Songs without Words," for mixed chorus and two pianos (1922); song for soprano and piano (1922); Variations on Mexican folksong, "Puena Hueca," for mixed chorus, piano, violin, and 'cello (1924); Andante for symphony orchestra (1925); Suite for string quartet (1925); and three pieces for string quartet (1926). He is now at work on a symphony.

Missouri District Clubs to Hold Choral Contest

St. Louis, Feb. 8.—Singing societies and Choral Clubs from St. Louis and nearby towns will participate in a contest to be conducted by the Eighth District, Missouri Federation of Music Clubs, at the Woman's National Exposition in the Coliseum from March 12 to 17. The competition will be divided into various classes. The committee in charge consists of Alice Pettingill, Mrs. F. C. Nussbaum and Mrs. F. C. Papendick. Mrs. J. Alex Goodwin is president of the Eighth District organization. S. L. C.



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Walter Mills, with a baritone voice of towering strength lifted himself step by step during the recital in the Engineering Auditorium last night above the heads of other vocal aspirants of the year. Mr. Mills has no immediate desire to shine in opera or oratorio, which makes his appearance last night all the more engaging.—*The World*.

Walter Mills delivered his numbers in interesting fashion, with a voice of fine quality and with appropriate dramatic effects.—*The Morning Telegraph*.

Walter Mills, baritone, was heard in a recital at the Engineering Club's Hall last evening, singing a four language program, with Dan Dickinson at the piano. Possessing a voice of rich timbre and dramatic depth, Mr. Mills was at his best in German Lieder of Robert Franz and Richard Strauss.—*The New York Times*.

Walter Mills, baritone, gave a gratifying account of his ability at Engineering Auditorium last night. He possesses a voice of pleasing quality and broad range, even and equable throughout. Moreover, he has a sense of style, applied with discrimination and effect according to his task.—*The New York American*.

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New York Concerts and Opera

(Continued from page 6)

Chaliapin at the Roosevelt

THE third of the Roosevelt Recitals on Feb. 4 had Feodor Chaliapin as soloist, assisted by Max Rabinowitch, pianist. As is his custom, Mr. Chaliapin announced his pieces. The list included three humorous numbers by Dargomizhsky, of which "The Old Corporal" was particularly effective; Sakhnovsky's "Death walks about me;" Konchak's aria from "Prince Igor;" Flegier's "The Horn" and the familiar favorites: Massenet's Elegy, Moussorgsky's "The Flea" and the Volga Boat Song. The latter was a fine arrangement by Koenemann. From a vocal standpoint Mr. Chaliapin showed to best advantage in Flegier's piece. But, as is well known, his genius lies more in the line of dramatic interpretations. His singing of "The Miller" and "The Government Clerk"—both concerning drunkards, was inimitable. He was quite en rapport with his audience.

Mr. Rabinowitch played "The Hedge Rose," and "Little Valse"—two exquisite numbers by Godowsky; Moszkowsky's Etude in G flat, and pieces by Chopin and Liszt, in which he disclosed a brilliant technical equipment and sound musicianship. His accompaniments were always in good taste. A large and distinguished audience was present.

Carl Bricken

OUT-OF-TOWNSERS probably cursed Carl Bricken for beginning his Town Hall concert last week at nine-o'clock, but aside from this there was little displayed by the young pianist from Bridgeport, Conn., to evoke condemnation. His playing, while perhaps lacking in nuance and occasionally evincing too great violence, nevertheless proved to be technically sound, refined and meritorious. His program included Brahms' Variations, Schumann's "Kinderscenen," four works of Debussy and the Schumann Fantasia. A. B.

Alfred Blumen's Second

ABILITY and the effortless technic of a player-piano distinguished the second performance of Alfred Blumen, Viennese, at the Town Hall Feb. 2. His program, selected with a fine eye for contrast and maximum effect, contained such well-known works as the Rachmaninoff prelude and the Liszt Liebestraum as well as the more obscure Ravel "Ondine" and two Scarlatti sonatas. The high water marks of the evening were his inexorably, dynamic playing of the marche funebre from Chopin's B Flat Minor Sonata, and a lush, color-filled interpretation of Debussy's "Bruyeres." That the audience liked him, considering the program, goes unsaid. A. B.

Galli as Violetta

ULLIO SERAFIN was in a mellow frame of mind when he conducted "La Traviata" at the Saturday matinee on Jan. 28, which is to say that he caressed every emotional phrase with all the dominant strength he can so easily employ. To hear "Traviata" under Mr. Serafin's generalship is to realize afresh how much Verdi knew and could put across.

Amelita Galli-Curci was the *Violetta*. Once safely past the first act, in which her vocalization was uncertain, Mme. Galli-Curci sang quite admirably. As an actress she was also more convincing than she has been on some other occasions. As *Alfredo*, Mario Chamlee registered another of those artistic successes which he is accumulating with no little regularity this season. Phrasing, style, tone—all bore the impress of fine thoughtfulness and diligent application. Giuseppe De Luca, the *Germont*, was not in his best voice; but Mr. De Luca is so thoroughly a master of singing that he is always worth hearing, even though he may not be in top-hole form.

Artists in subsidiary rôles—Minnie Egener, Philine Falco, Angela Bada, Vincenzo Reschiglian, Millo Picco and Paolo Aninian, kept their right places in the picture.

F. O. W.

Miss Dale with Quartet

OF particular interest in the concert at Hotel Roosevelt on Jan. 30 by Esther Dale, with the Hart House String Quartet, was a set of eight songs for voice and string quartet by Henri Marteau. This, we

believe, was the first performance of the collection in this country. They are written in the newer idioms of composition to German texts, with the voice part treated as an instrument, difficult and rather thankless, but with quite interesting. Miss Dale sang them impressively and with conviction, with sure intonation against the intricate string background. Two songs of Debussy, a Moorish serenade arranged by Schindler (which was re-demanded) and a number by Granados formed her second group. The instrumentalists gave a very beautiful performance of Schubert's Quartet in D minor.

Marx's "Valse de Chopin" for voice and strings closed the list, preceded by two songs of Cui and one by Marx with piano accompaniments. In spite of the long program, the audience insisted on having the Valse repeated. Daisy Bucktrout supplied excellent accompaniments.

Gladys Walsh Heard

A SMOOTH pleasantness, lacking alike in great differentiation and strength, proved to be the stock in trade of Gladys Walsh, whose concert given in the Guild theater the evening of January 29 included numbers by Haydn, Brahms, Shyabin, Chopin and Dohnanyi.

Quite a society gathering was in attendance to hear Miss Walsh. She closed her program with the Dohnanyi Rhapsodie, Op. 11, No. 3.

A. B.

The Second "Barber"

A FAMILIAR cast endowed the second performance of "The Barber of Seville" with sparkling gaiety at the Metropolitan Thursday night, Jan. 19. Mme. Galli-Curci sang *Rosina* spiritedly and in good voice, and the remainder of the personnel included Messrs. Chamlee, Ruffo, Rothier and Malatesta. Mr. Belzea conducted with the animation which also pervaded the atmosphere on the stage.

Poetry and Pianism

AURA HUXTABLE PORTER linked poetry and music together in a "word and tone" recital at Steinway Hall Monday evening, Jan. 23, trying to prove certain composers and poets soul mates. She succeeded in provoking thought as well as appreciation for her qualities as an elocutionist and a pianist. The poets chosen ranged from Shakespeare to Edna St. Vincent Millay, and the composers from Beethoven to Harold Henry.

EDWARD LANKOW, former Metropolitan bass, sang to an audience which should have been larger in Town Hall Tuesday, Jan. 17. His fine bass voice, admirably



Ivan Ivantsoff, Baritone, Who Distinguished Himself Recently in the Shakespeare Memorial Concert at the Metropolitan. He Is a Well Known Radio Artist.

handled and notable for its sonority, depth and flexibility, was used to advantage in an aria from "La Juive" and in Beethoven's "In Questa Tomba." Romantic feeling colored the groups of lieder by Schubert, Brahms and Strauss, and dramatic intensity was loosed in full fervor in the Glinka "A Life for the Tsar." Emil Polak, who supplied accompaniments, was also represented on the right hand side of the program.

Nikola Zan, baritone, was heard in the Engineering Auditorium on Jan. 11, thus effecting his American début. His program included songs in Italian, French, German, American and others from Jugoslavia. He sang with fine regard for the mood of his numbers, distinguishing himself in his interpretation of Schumann songs. Mr. Zan has to his credit many appearances in the Far West and with opera companies in Italy and Prague, Czechoslovakia. Rosenberg Ruzic and Petar Koujovic were Jugoslav composers who contributed to Mr. Zan's program.

DONALD FRANCIS TOVEY, a pedagogue of the piano who is never didactic, said farewell to a large audience of musicians in Town Hall Thursday evening, Jan. 26, playing a program which maintained the high standard this artist has set for himself in his series of recitals here. His effacement of self to the glory of Bach was notable in his playing of three works of that composer: an organ chorale, "O Mensch, bewein dein Sunde gross;" a Fantasia in C Minor and a Six-Part Fugue on a Theme by Frederick the Great. Other offerings which delighted as well as edified his audience were the Schubert Sonata in G, Op. 78; Chopin's Scherzo in C Sharp Minor and Impromptu in F Sharp; and the Handel Variations by Brahms. It was with sincere regret that his listeners left the hall after several encores.

WALTER MILLS, baritone, was heard in recital at the Engineering Auditorium Friday evening, Jan. 27. His voice, naturally pleasing in tone quality and resonance, was displayed to its best advantage, however, only in several instances, notably in Strauss' "Zueignung." At other times he did not do it justice, muffling his lower tones and seeming uncertain of breath, only his higher register escaping these dangers. Other program numbers were by Franz, Thomas, Pevi, Rachmaninoff, Forsyth, Bimboni and Leoncavallo.

THE ST. CECILIA CLUB presented its choir of 150 women's voices in the first concert of its twenty-second season at the Waldorf-Astoria Tuesday evening, Jan. 24, with Louis Graveure as soloist. Victor Harris, director, arranged the program, which was remarkable for its variety and comprehensiveness. High lights of the evening were two Brahms songs, with accompaniment of two horns and piano; two Palmgren pieces, with Mrs. Andrew M. Underhill, soprano, as soloist in the first; Rubinstein's "Seraphic Song," for chorus, contralto solo, organ, piano and violin. Mrs. Howard Pascal was the soloist. Mr. Graveure sang the solo portion of "The Hunter's Horn," written by Carl Busch for the club and performed for the first time here. The baritone in excellent voice, also sang several additional songs.

MILDRED DILLING, harpist, presented some of the most alluring examples of her instrument's literature at her annual recital in Steinway Hall Tuesday evening, Jan. 24, with Harry Gilbert assisting at the piano in several instances. Technical command, a gracious presence and charming interpretations are all a part of this artist's répertoire and combine equally to make her concerts grateful events to her large following. Her choice of program included a suite by De Severac entitled "En Vacances," and pieces by Ravel, Renie, Respighi and Godeffroi.

FERNANDO GERMANI, capable young Roman organist, and his fellow citizen and artist, Mario Corti, violinist, presented another of their joint recitals at the Wanamaker Auditorium, Thursday afternoon, Jan. 26, before an engrossed gathering. The organist interpreted Bach's Passacaglia and Fugue in G Minor to the edification of everybody, and the violinist was heard in solo numbers, accompanied by Michael Lapore. Their combined efforts included a Nardini sonata for both instruments.

End of the Season Finds
B. A. Active

(Continued from page 5)

die"), thought by the audience to be the most delicate and artistic number on the program. The piano accompaniment of this latter song was constructed over "Ay, Ay, Ay," which carried through *pianissimo*, with subdued liveliness. In encore, the Señoritas Freire sang two works by the Cuban, Ernesto Lecuona—"Tengo una guajira" and "Anda."

The Municipal band under the direction of Antonio Malvagni gave a symphony concert at the exposition, playing numbers by Liszt, Ugarte (Cortejo Chino), Glinka, Beethoven and Massenet. The following day the Asociación Wagneriana (whose devotion to Wagner has long been more apparent than real) closed its year with a program consecrated to Beethoven. The numbers played were the sixteenth string quartet in F Major, Op. 135, the tenth Sonata in G Major, Op. 96, and the seventeenth string quartet in B Flat Major.

It remains only to mention the recent conclusion of the Concejo Deliberante in regard to the current practice of engaging the orchestra, chorus and ballet of the Colon Theatre for period of seven months out of the year. It has long been felt in certain quarters in Buenos Aires—one of which, no doubt, is the camp of the musicians themselves—that five months of liberty annually did not tend to produce the best artistic results, even though, as is well known, the artists at the Colon are of the highest type.

Hence it is now virtually decided that the orchestra will be engaged for eleven months and the chorus and ballet for nine—thus opening the theatre in March and having what would correspond in the United States to autumn symphony and choral concerts before settling down to the more serious business of official presentations six weeks or so later. It is generally felt that this procedure will go a long way toward raising the standard of the Colon, which represents in Buenos Aires a niche similar to that occupied by the Metropolitan in New York.



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Something About Composer of
Naughty "Imperia"

(Continued from page 5)

(libretto by Luigi Illica after Claretie, 1907) was only mildly successful at the Teatro Carlo Felice in Genoa (1909) and later on in Rome.

Alfano now turned to the symphonic and chamber music. In 1909 his "Suite romántica" was produced in an orchestra concert at the Augusteo in Rome. The public was rather puzzled, but the critics praised it highly and on the occasion of a repetition in Milan, the public, too, acclaimed it warmly. In the following year Alfano's Symphony in E was given under the direction of Maestro Panizza in San Remo, and found its way in many of the most important concert halls of Italy.

It was only in 1914 that Alfano's next opera, "L'ombra di Don Giovanni," was given at Milan, followed in 1921 by "Sakuntala," an "operatic legend" with the composer's own libretto. Let me mention among Alfano's other important compositions a String Quartet in D (1918 Bologna) and "Three Poems by Tagore" for voice and piano in the same year.

A Piquant Libretto

The libretto of "Madonna Imperia" is a rather piquant, even naughty one. *Donna Imperia* is a brilliant *courtisane* at the famous historic Council of Constance; when the curtain rises upon her brilliant home, the voices of the delegates returning home from the Council are heard singing songs without. *Imperia's* most ardent and consistent lover is the elderly Chancellor of Ragusa, others are the Ambassador of France and a Count of Coira.

Filippo Mala, a young man almost a boy, in the service of the Bishop of Bordeaux, drops into *Imperia's* room; he has laboriously saved a small sum and comes to offer it to the beautiful woman, who makes fun of the little fool. When her admirers enter, he is introduced to them as a young relative of hers and as a professional troubadour. Invited to display his art, he sings a love song in such a passionate way, that *Imperia's* interest becomes aroused.

But the old Chancellor wants to be alone with his idol; he first disposes of the French Ambassador, telling him that his wife found out about his "relations" with *Donna Imperia* and watches all his movements. Then he threatens *Filippo* and tries to bribe him by promising him a fat sinecure. *Filippo*, in order to escape the man's ire, feigns to accept, causing the anger of *Donna Imperia*, who thinks herself betrayed. Left alone, the young woman feels a yearning for the joys of pure love; then the youth emerges from his hiding-place, and the couple, joining in a love duet, retire to the adjoining room. At that moment the Bishop, *Filippo's* superior enters; he knew that the youth was supposed to bring *Imperia* a pompous love poem sent by the French Ambassador, but became restless as the boy had not come back. "We are studying the love poem" *Imperia* calls from the adjoining room. And the good old Bishop seats himself down in order to recite his prayers. One hears the old man whispering "*Filippo* is your faithful servant, O Lord, so have mercy and bless all his undertakings." The curtain drops.

Serafin's Apostleship

Tullio Serafin who conducted "Madonna Imperia" can be considered a real apostle of Franco Alfano's operatic art. It was Serafin who conducted the world's premiere of Alfano's first very successful opera, "Resurrezione" in Turin on Nov. 4, 1904, in the Teatro Vittorio Emanuele, where it scored an immense success. This is Alfano's only opera produced in America, as Mary Garden sang the leading part a short time ago in Chicago in the French language, which caused a few of the Chicago critics to treat Alfano as a "French composer."

The first performance of "Madonna Imperia" took place at the Teatro Moderno in Turin under the baton of Maestro Gui last year.

Lewis Ransacks Shops for Music

Arrives in San Jose Without Material for Concert She Gives There

SAN JOSE, CAL., Feb. 8.—Mary Lewis charmed a thousand and more San Joseans on the evening of Jan. 17, when she sang in the Theodore Roosevelt Junior High School for the San Jose Musical Association. She attracted the largest audience of the season—and the most enthusiastic one since that for Lawrence Tibbett.

Arriving in San Jose sans music and sans make-up, and sans other things—Miss Lewis and Ellmer Zoller, her accompanist, had a merry time ransacking music stores, private music libraries and other likely sources which could be reached by phone or wire to obtain the scores of the programmed songs. At that, only five substitutions were necessary, and while the musically curious regretted the elimination of certain scheduled novelties, the exquisite singing of twenty-one numbers (encores included) delighted them far more than the omission of Griffes' and Marx' numbers disconcerted them.

Singing Improves

Miss Lewis sang better than at her Coast début last season—a healthy sign for the longevity of her popularity. She used her limp, flute-like voice with intelligence and artistry, and sang with exquisite nuances and perfect diction. Her interpretations were individual—and often theatricalized, but not offensively so as they always remained within the picture of the text. Her lyric numbers showed her voice at its loveliest, and the gem of the evening was Oliver's "The Nightingales of Lincoln's Inn."

Other composers represented were Lotti, Paisiello, Mozart, Arne, Brahms, Strauss, Charpentier, Saint-Saëns, Fauré, Delibes Baesley, Homer, Rybner, and Rossini. Mr.

Zoller did his work well.

The same program was given the succeeding night in San Francisco under the direction of the Elwyn Bureau. If her music arrived from Los Angeles in time, San Franciscans had the pleasure of hearing Griffes' "Symphony in Yellow" and two German songs by Marx plus a composition by Lidgey that were denied us.

Give Mozart Program

The San Jose Music Study Club enjoyed a Mozart program and a Beethoven day in accordance with their January schedule. The Mozart program included excerpts from "The Marriage of Figaro" sung by Mrs. Wallace Deming and Mrs. Allan Rudolph; the Sonata in D Major for two pianos, played by Augusta Schroeder Brekelbaum and Mrs. Louis King; an arrangement of the E Flat Symphony rendered by Muriel Berry, Marian Atkinson, Mildred Scott and Bess Richards; and additional vocal numbers by the two singers. Mrs. Alfred Duton read an analysis of the program prepared by Mrs. Don Richards.

The Beethoven program brought Clarissa Ryan in the rôle of expositor, and two symphonies (Nos. 1 and 8) in arrangements played by Mmes. Clayton, Cook, Brekelbaum, and Alys Jane Williams, plus a group of religious songs sung by Lulu E. Pieper.

The State Teachers' College Orchestra, under the direction of Miles Dressell, assisted by Alma Williams, soprano, gave a worth while program in the school's auditorium before an appreciative audience. Two movements from Mozart's "Jupiter" Symphony and the finale from Rimsky-Korsakoff's "Schéhérazade" Suite were the principal orchestral numbers. Miss Williams gave charming songs by Sinding, Chaminade, Sibella, Schindler, Cator, and Kiuntz. Marquerite Young was the accompanist. Victoria Hartman is concertmaster of the orchestra. The concert was a commendable achievement for all concerned.

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Nov. 7, Kokomo, Ind.
" 8, Peru, Ind.
" 14, Huntington, W. Va.
" 18, Scarsdale, N. Y.
" 20, New York, N. Y.
" 25, Des Moines, Iowa.
" 28, Cape Girardeau, Mo.
" 30, Ottawa, Ill.

Dec. 1, Rock Island, Ill.
" 2, La Porte, Ind.
" 5, Bedford, Ind.
" 6, Bloomington, Ill.
(two performances).
" 7, Lafayette, Ind.
" 8, Battle Creek, Mich.
" 9, Muskegon, Mich.
" 15, Washington, D. C.
" 18, New York, N. Y.

Jan. 8, New York, N. Y.
" 11, New York, N. Y.
" 13, Hartford, Conn.
" 15, New York, N. Y.
" 17 to 28 inclusive, Palm Beach, Fla. (twelve private concerts).
" 30, Tuscaloosa, Ala.

Feb. 1, Meridian, Miss.
" 2, Alexandria, La.
" 3, Helena, Ark.
" 6, Texarkana, Ark.
" 7, Miami, Okla.
" 9, Owensboro, Ky.
(two performances).
" 10, Murray, Ky.
" 13, Ashland, Ky.
" 14, Bluefield, W. Va.
(two performances).
" 17, Westfield, N. J.
(two performances).
" 19, New York, N. Y.
" 21, Sandusky, Ohio.
" 23, Peoria, Ill.
" 24, Racine, Wis.
" 25, Lake Forest, Ill.
" 26, Dixon, Ill.
" 27, Aurora, Ill.
" 28, Keokuk, Iowa.

Mar. 1, St. Paul, Minn.
" 2, Rochester, Minn.
" 5, Kenosha, Wis.
" 6, Ann Arbor, Mich.
" 7, Ashtabula, Ohio.
" 8, Painesville, Ohio.
" 9, East Liverpool, Ohio.
" 11, Boston, Mass.
" 12, Hyde Park, Mass.
" 13, Hartford, Conn.
" 18, New York, N. Y.
" 19, New Haven, Conn.
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BRUNSWICK RECORDS

Season's Concert Pitch Rises

WINNIPEG, Feb. 8.—The newly organized T. Eaton Co. Choral Society, under the direction of John McTaggart, gave its initial concert in Central Church on Jan. 10. The choir, numbering 120, was enthusiastically received. Florence Verrinder accompanied. Josef Shadwick, violinist of Minneapolis, formerly of this city, was the assisting artist. Fred M. Gee was his accompanist. M. M.

Walter Giesecking, pianist, will give his first recital in New York this season in Carnegie Hall, Sunday night, Feb. 12, with an entirely new program, as announced by Charles L. Wagner, who is presenting Mr. Giesecking. * * *

The Eddy Brown Quartet is scheduled to give three Thursday morning concerts in the ballroom of the Ritz-Carlton Hotel, at 11:30 o'clock, on Feb. 16, March 8, and April 5. The program for Feb. 16 (postponed from the 9th) will consist of compositions by Béla Bartók, including the Quartet No. 1, a piano group. Crystal Waters, soprano, will sing a group of five Hungarian folk songs. * * *

Pierre Monteux, who conducted the Philadelphia Orchestra at its fifth concert in Carnegie Hall on Feb. 7, will direct the concerts during the remainder of the season in Philadelphia and out-of-town. He has come directly from Amsterdam, where he is co-director with Mengelberg of the Concertgebouw Orchestra. * * *

Joseph Helfetz's third and final New York concert for this season will be given in Carnegie Hall Sunday afternoon, April 15. Part of the proceeds will go to the educational fund of the Symphony Society of New York, which provides for free musical instruction for a selected group of New York public school children. About eighty of the most promising pupils in the public schools have been given an opportunity to study each season under the first instrument players of the orchestra. Another phase of the educational work of the society is to set aside a section of free seats at each of Walter Damrosch's symphony concerts for children for certain groups of school children. Mrs. Harris Childs is chairman of the educational committee, which also includes Mrs. Geo. H. Blane, Mrs. Arthur Montague Lewis, Mrs. Henry Murdock Ward and Mrs. Pleasant Pennington. * * *

Feodor Chaliapin will give his first Carnegie Hall recital in two seasons on Wednesday evening, Feb. 15. Mr. Chaliapin is on a limited concert tour. He sang in Washington on Jan. 25, in Baltimore on the 27th, in Philadelphia on the 29th. Cities in which he will appear during February include Reading, Buffalo, Philadelphia again, Detroit, Ann Arbor, Indianapolis, Des Moines, Madison, Chicago, Boston, and Toronto. * * *

Vladimir Horowitz, the young Russian pianist who recently made his debut as soloist with the New York Philharmonic, will give his first New York recital on Monday evening, Feb. 20, in Carnegie Hall. Mr. Horowitz is playing with the Philadelphia Orchestra on Feb. 11, with the New York Symphony on the afternoon of the 12th, and with the Philadelphia Orchestra in Washington on the 14th. On Dec. 27 and 28 he was soloist with the St. Louis Symphony, on March 2 and 3 he is appearing with the Cincinnati forces on March 9 and 10 with the Chicago Symphony Orchestra, and on the 16th and 17th with the Boston Symphony. * * *

VANCOUVER, Feb. 8.—The appearance here of Johanna Gadski was the signal for an enthusiastic reception, when the Vancouver Theatre was crowded with an audience that was keenly interested in her program. Mme. Gadski sang music by Wagner, Schubert, MacFadyen, Grecianoff and Brahms. Margo Hughes was at the piano. Arthur Johnson, tenor of Portland, Ore., was the guest artist at a recent recital of Vancouver's Woman's Musical Club. May Van Dyke was at the piano. * * *

John Rankin, baritone, sang in a performance of "Messiah" in Fort Wayne, Ind., recently, and was also heard in recital in Oshkosh, Wis. * * *

Helen Freund, young Chicago soprano, who sang important roles with the Chicago Civic Opera for two seasons, will be heard again with that organization next season. While Miss Freund was on the roster and payroll of the company this year, she was heard in no performances during the local season. * * *

CLEARWATER, Fla., Feb. 8.—Henry Hobart, tenor, was recently soloist at a concert of the Clearwater Scarlet Guards in City Park. Romeo Grella was the director. * * *

HAVANA, Cuba, Feb. 1.—Isabel Elias, soprano, and Hortensia Payrol, pianist, gave a joint recital in the National Theatre on Jan. 22. Isabel Elias sang arias from Mascagni's "Iris" and "Rantau," also Beethoven's "Ah Perfido," an aria from "Ernani" and several songs by Sanchez de Fuentes, Roig and Lecuona. Hortensia Payrol played the Chopin Polonaise in A Flat Major, two Hungarian Dances by Brahms and compositions by Liszt and Godowsky. Three recitals were given in the National Theatre on Jan. 21, 22 and 23 by Juan Pulido, Spanish baritone. His programs were, as a rule, made up of popular songs, yet he also sang arias from "Othello," "Un Ballo in Maschera" and "Las Golondrinas," a Spanish opera by Uzandizaga.

The Choir of St. Bartholomew's gave a concert recently in the auditorium of their new Community House, the feature of which was Henry Houseley's musical setting of "The Rubaiyat." Dr. David McK. Williams, organist and choirmaster of St. Bartholomew's, directed the work. The soloists included Ruth Shaffner, soprano; Pearl Benedict-Jones, contralto; Arthur Kraft, tenor; and Frank Cuthbert, baritone. Although the original score called for a piano and organ, Dr. Williams edited the composition for two pianos and organ, which were played by Frank Scherer, George Crooks and Vernon DeTar. * * *

HOUSTON, Tex., Feb. 8.—Juliet Raphael, pianist composer and former resident of Houston, achieved a much deserved success at her concert on Jan. 12 in the Abe M. Levy Community Hall under the auspices of the Sisterhood of Temple Beth Israel. * * *

Numbers on the program were taken from Miss Raphael's book "Madrigal and Minstrelsy." Participants were: Mrs. Cyrus Gentry and Mrs. W. R. Shriner. H. F.



Marta de la Torre

HAVANA, CUBA, Feb. 1.—A large audience gathered in the Sala Falcón on Jan. 21 to hear Marta de la Torre, Cuban violinist, who delighted her hearers with exquisite art. She played Joaquin Turina's "El Poema de una Sanluqueña," performed for the first time in Cuba, Grieg's Sonata in C Minor, the Rondó, of Mozart-Kreisler, "Vogel als Prophet" by Schumann-Auer, Caprice No. 20 by Paganini-Kreisler, "Piece en forme de Habanera" by Maurice Ravel and Bazzini's "La Ronde des Lutins." Assisting artists were the Cuban composer, Ernesto Lecuona, and A. Valencia, accompanist. N. B.

Lucille Gibbs, coloratura soprano and a pupil of Yeatman Griffith, made a successful debut as Gilda in "Rigoletto" in the Teatro Sociale di Pallanza, Lago Maggiore Italy. Previous to her departure abroad Miss Gibbs made numerous appearances with the Los Angeles Opera Company. She attended two Yeatman Griffith summer master classes in Los Angeles, and spent one season in New York studying with this teacher. * * *

The Emanuel Choir of New York, conducted by Lazar Saminsky, will present a program of old and new works which Mr. Saminsky gathered in Europe last summer, in Town Hall, on Feb. 22. Among them are eleventh century Russian psalms arranged from the names by Maximilian Steinberg and Tcherepin, songs of the Jenmenites and Sephardim of Palestine, carols and psalms of the time of the French and English Reformation by Jacques Mauduit and Henry Purcell, and Moussorgsky's "King Saul" in a new choral version by Mr. Saminsky. The rest of the program is given over to madrigals of the Prince of Venosa and Salomon Rossi, and to a series of modern choral works by Honegger, Holst, Bax, Saminsky and Arthur Lourié, late commissary of music of Soviet Russia. The choir will be assisted by American soloists, including Ruth Rodgers, soprano; Henry Clancy, tenor; Carl Schlegel, baritone, and Gottfried Federlein, organist, who will play a Toccata by Buxtehude, and a Prelude of Nadio Boulanger. * * *

FLINT, Mich., Feb. 9.—The Flint Chamber Music Society, an ensemble of eleven musicians, is giving its first series of concerts this season. The Society, which was founded by Herbert A. Milliken, includes Lucille C. Jolly, piano; Herbert A. Milliken and Ernest R. May, violins; Stanley King, viola; Walter Bloch, cello; Wm. S. Brittain, bass; Jacob Evanson, flute; Neil Kjos, clarinet; Elmer Dahlstrom, oboe; A. A. Ciendenin, bassoon; and William H. Teuber, horn. Of the four programs scheduled this season to be played in the Hotel Durant ballroom, the first included Hofmann's Octet in F Major, Schubert's "Trout" Quintet, Lefebvre's Quintet, and the Wolf-Ferrari "Kammer Symphonie." The second program on Jan. 27 was given with the assistance of Stuart W. Edgar and W. E. Moore, violins. It consisted of Herrmann's Sextet in G Minor, Schumann's Quintet, Saint-Saëns' Caprice, and Stoessel's Suite Antique. * * *

OBERLIN, Ohio, Feb. 8.—Frank H. Shaw, director of the Oberlin Conservatory of Music, announces that the artist recital course for the last half of the year will include concerts by the following: Benno Moiseiwitsch, pianist, Feb. 14; the Flonzaley String Quartet, March 8; the Cleveland Orchestra, with David Moyer, pianist, of the Oberlin Conservatory faculty, as soloist, March 20; and Sigrid Onegin, contralto, April 3. G. D. L.

Helen Hall, violinist, recently filled an engagement as soloist for the Dallas Athletic Club. Alexander McCurdy, organ student of Lynwood Farnam, opened the new organ of the Temple Lutheran Church at Brookline, Pa., on Jan. 13, and was soloist at a concert in Morristown, N. J., on Jan. 18. Carl Weinrich, also a student of Mr. Farnam, has been appointed organist and choir leader of the Church of the Redeemer, Morristown, N. J. * * *

Pietro Yon, organist and composer, recently played recitals in Toledo, Ohio, and Fort Wayne, Indiana. * * *

The concert of the Lenox String Quartet announced at Town Hall on Feb. 21, has been postponed for a few weeks on account of the illness of one of the members. * * *

Donald Francis Tovey has sailed on the Aquitania after a brief visit of only four weeks, during which he appeared in four concerts in New York. * * *

VANCOUVER, Feb. 8.—Taking part in the advanced students' section recital of the Vancouver Woman's Musical Club were Grace Perrin, Edith Platt, Noble Kendall, Margaret Bennett, Ellen Cherry and M. Frances McDonald. The third evening recital of the Philharmonic Club this season was held recently, when those taking part were Edna Rogers, R. W. Armstrong, Gordon Keatley, Beatrice Fosberg, Ruby McEwan, R. D. Marshall, Alice Simpson, Irene Bick, Mrs. C. Ranson Gross, Mrs. Leonard Dawes, J. E. Pacey, Irene Bell and James Todd.

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All applications must be made in writing to the NATIONAL MUSIC LEAGUE not later than March 1st and must include a complete recital program. For further particulars address National Music League, 113 West 57th Street, New York City, who will conduct the preliminary auditions in March. Final auditions will be held during the first week of April.

FIELD OF ORGAN WORKS WIDENS

Songs and Piano Music Also Enrich Catalogues

By SYDNEY DALTON

THE modern organ, and the modernized style of organ playing, made possible through the mechanical improvement of the instrument itself, have opened up rich fields of literature for the performer that were, in the more stately days of the instrument, from Bach to Mendelssohn, quite outside his scope. The result of the application of electricity has been marked by great activity on the part of transcribers, and each new budget of organ music received for review brings a number of pieces not originally intended for the instrument.

THE January number of the "American Organ Quarterly" (H. W. Gray Co.) for example, is entitled "International Transcription Number," and Transcriptions contains seven pieces, all and New Pieces of them transcriptions of numbers more or less

well known. There is the Canzonetta, by D'Ambrosio; "Au bord d'un ruisseau," by De Boisdeffre; "Mélodrama," by Guiraud; the Notturno by Grieg; a Song Without Words, by Mendelssohn, the one in A Flat, known as the "Duet;" a fine old Introduction and Fugue, by William Russell, an eighteenth century English composer, and Tchaikovsky's Humoresque. The organ versions of these numbers are uniformly good, and have been executed by E. A. Kraft, William Goldsborough, Richard Kountz, H. F. Ellingford and Philip James.

Edwin H. Lemare has contributed another arrangement of Bach's Aria for the G String (Oliver Ditson Co.). This beautiful number is well adapted for the instrument and should be in every organist's répertoire.

Among recent publications of original works there is a "Reverie," by Roxana Weihe, from the Ditson press, that is tuneful and simple in style and technical requirements. "Adoration," by William Drobeg and Intermezzo in D Flat, by H. Crackel (Arthur P. Schmidt Co.) are two pieces of average worth, their chief characteristics being tunefulness and opportunity for effective registration. The Intermezzo has considerable variety in it and works up to an interesting climax.

GENA BRANSCOMBE'S "An Old Love Tale," George Liebling's "Lucifer's Song" and Anna Priscilla Risher's Romanza (Arthur P. Schmidt Co.) make up an interesting group of solo numbers for the cello. There is a quaint

and agreeable flavor of a yesterday of powdered wigs and silken coats in the love tale. The Liebling number was reviewed some time ago in another version. It is

satisfyingly devilish, while the Romanza has a sentimental appeal and is well worked out.

Another Romanza, this time by Nicanor Abelardo (Oliver Ditson Co.) is melodious in content and not difficult to play. It would make a good teaching piece or satisfactorily fit into a recital program.

Edwin H. Lemare's ever-popular Andantino, originally written for the organ, has been subjected to many changes and arrangements. It now appears for violin, cello and piano and for two violins and piano. The arrangements have been well made by Edmund Severn. Originally the piece was in D Flat; these versions are in C and E Flat respectively.

* * *

"HOME-COMING" and "In Dreams" (Carl Fischer) are two of the best songs by Lily Strickland that it has been

New Numbers of Interest to Singers

my pleasure to review. Much of her work for some years past has had an Eastern slant and she has turned out many meritorious pieces in that exotic idiom. But in these two songs she returns, musically, to the West. In both instances she supplies her own texts. The first, of course, is in Scotch dialect. Its sub-title is "Hame frac the Wars," and the composer's blending of the martial with the impression of the waiting lassie's loss is admirably done. In the other song, too, the composer has written attractively. In the middle, where the key changes from E to A, Miss Strickland comes near to sinking into the sentimental too far, but, fortunately, she avoids the temptation and the result is a very good song. Both are for medium voice but are not too low for the higher tessitura.

Lily Strickland, through her residence in India, is giving us a touch of color and piquancy in her recent compositions that is not unwelcome. "Oubangi," three equatorial songs, for which Frederick H. Martens has supplied the texts, are strikingly different from the usual work-a-day song with which we come in contact. They are published under one cover (J. Fischer & Bro.) and there are versions for both high and low voices. The method employed by the composer to gain most of her exotic effects in these songs is the use of the natural minor scale and the second beat of the measure made slightly more prominent than usual. And she gains some striking and pleasurable results. They are, shall we say, atmospheric songs.

The chief characteristic of a half-dozen songs by Hugh A. Mackinnon is a breezy freshness. The composer evidently favors the low voices, as three of the group are for bass or baritone and one is for mezzo-soprano. "If I were Lord of the Sun" is one of the bass songs. It is written "in hearty manner," in six-eight time and there is a humorous turn to Stoddard King's words that carry it off nicely. "Whatever the Weather May Be" is another song for bass, but with a range that makes it possible for baritone. It is very much like "If I were Lord of the Sun" in style and is a setting of a poem by James Whitcomb Riley. "The Mother of Mary McPhee" is decidedly Irish in the poem, by Edgar Guest, as well as in the music. Here, again, is humor and a happy-go-lucky style of melodious writing in a conversational manner. It is for a baritone voice.

Having remained in rollicking six-eight rhythms for the men, the composer turns to a graceful, old-fashioned two-four time in the song for mezzo-soprano, entitled "Wistaria." This song is a setting of one of Minna Irving's delicate little lyrics, and Mr. Mackinnon has exactly caught its mood, turning out a charmingly little song. Finally, in this group, all from the same press (H. W. Gray Co.) there are two spirituals for a medium voice, "Seekin'" and "John." While they reflect something of the spirit of Negro music they are, I think, the least successful of the group.

Singers will find a very delightful setting of the poem "How Sweet the Moonlight," from Shakespeare's "Merchant of Venice," in a song of that name, by Mirrie Hill (London: Elkin & Co.; New York: G. Ricordi & Co.). It is written for medium voice and has a calm silveriness about it.

that is thoroughly in keeping with the words. The Hills are prominent among the song writers this week, as there is another song from the same press, this time by Alfred Hill, entitled "Love is a Merry Carpenter," for which the composer has also supplied the words. It is for a low voice and makes a merry little number. Elkin & Co. also put out "Must We Go?" by Alan Burr, a solo that is so well put together, both for the voice and piano, that it will no doubt have its share of popularity.

Two songs for high voice, by Carl McKinley (G. Schirmer) are decidedly worthy of the attention of serious singers. "Reverie" is my favorite. The music is wrapped about the mood of the first line of Franz Lee Rickaby's poem: "As I stand pensive where the long surf scolds." The surge and beat of the sea are well reflected in the accompaniment, and the whole thing is worked out with admirable understanding. "The Nightingale has a Lyre of Gold" is a poem by W. E. Henley and Mr. McKinley has set it attractively, working up to a broad climax, in which the voice soars up to B.

* * *

OUR piano pieces by Emma Dutton Smith form good material for about third grade. They are entitled Berceuse, a

New Teaching Material for Pianists

very nice example of five-eight time; "Reverie," a melody and accompaniment for the left hand alone; "Will o'the Wisp," a vivacious little fancy, and "Soldiers' March" (Clayton F. Summy Co.) "Technic Tales," by Louise Robyn (Oliver Ditson Co.) is a book of thirty pages devoted to the needs of the beginner. The keys of C, F, and G are used, with easy modulations; both the G and F clefs are employed and the composer properly stresses proper finger and wrist movements, relaxation and position. "Among Frolicsome Folk" is the title of a set of four pieces by Paul Zilcher (Arthur P. Schmidt Co.) They are for second grade pupils, and their titles are "Dwarfs on Parade," a March; "In a Fairy Hammock," a Lullaby; "The Marionettes' Ball," a Gavotte, and a Round Dance entitled "A Fairy Ring." Each piece is published separately. Another book of first piano pieces that contains useful material

for the beginner is "Woods and Fairies," by Peter Broom (Boosey & Co.). There are twenty pieces in the book, varying in length from eight measures to a page.

The "Educational Series" (Arthur P. Schmidt Co.) has been enlarged by the recent addition of a Collection of Four-Hand Marches. There are ten numbers by C. Carlton, Arthur Dana, G. Eggeling, F. Erich, C. F. Hartung, J. A. Mantle, Charles Morley, L. E. Orth, A. Sartorio, and T. F. Schild. None of them is more than moderately difficult.

"Henchman" Sung in Wichita

WICHITA, KAN., Feb. 8.—"The King's Henchman," composed by Deems Taylor, with libretto by Edna St. Vincent Millay, was performed on Jan. 21 in the Forum before a fair audience and under the direction of Jacques Samousson. The various parts were well sustained and the staging was effective. The performance was under the local management of C. M. Casey.

T. L. K.

Münz Opens Series

LEXINGTON, Ky., Feb. 8.—Mieczyslaw Münz was presented by Anna Chandler Goff on the afternoon of Jan. 22 in the first of a historical series of four piano recitals in the auditorium of the Lexington College of Music. He gave a Beethoven-Schubert program. Mr. Münz, who is guest teacher at the College of Music, played in a poetic style and with great artistry. M. C. S.

Gives Lexington Recital

LEXINGTON, Ky., Feb. 8.—Rae Bernstein, young Chicago pianist, gave a recital in the La Fayette Hotel ballroom under the auspices of the MacDowell Club on the evening of Jan. 24. Miss Bernstein played the Beethoven Sonata, Op. 53, in a sweeping, convincing style. A group of Chopin and modern numbers followed. Explanations of some of the compositions added to the interest of the program. M. C. S.

BERLIN.—A Beethoven manuscript, including twelve pages from "Fidelio," was recently sold for 19,250 marks.



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News and Notes From the Recital Platforms

Detroit Sunday Concert Pianist Appears with Orchestra— Heifetz Gives Recital

DETROIT, Feb. 8.—A young American pianist, Faye Ferguson, was soloist at the Sunday afternoon concert given by the Detroit Symphony Orchestra on Jan. 15. Victor Kolar was the conductor. Orchestral numbers were the Overture to Offenbach's "Orpheus," Saint-Saëns' incidental music to "Henry VIII," the "Crepuscule" of Massenet, orchestrated by Mr. Kolar and given for the first time at these concerts, and Rimsky-Korsakoff's Capriccio Espagnol. The G Minor Concerto by Mendelssohn was Miss Ferguson's offering.

The Philharmonic Concert Company presented Jascha Heifetz, assisted by Isidor Achron at the piano, on Jan. 16. Heifetz was well received by a large audience. His program included the "Kreutzer" Sonata of Beethoven, Lalo's Spanish Symphony, and numbers by Suk, Schubert, Debussy, and Paganini.

H. A. G. S.

Johanna Gadski's next New York appearance will be in "Die Walkure," which will be given in concert form in the Century Theater Sunday afternoon, Feb. 12. Other members of the cast include Paul Althouse, Fred Patton, Milo Mitoradovich, Mabel Ritch, Gabrielle Clauss, Edna Zahm, Merran Reader, Tillar Gemuerder, Ruth McIlwaine, Berty Jenny, and Sheila Fryer. Ernest Knoch will direct the performance. Mme. Gadski brought her tour of the Pacific coast to a successful end in Los Angeles, on Jan. 29.

Dallas Greets Choir Dayton Singers Receive Cordial Welcome in Texas

DALLAS, TEX., Feb. 8.—The Dayton Westminster Choir was heard by 1800 or more persons in Fair Park Auditorium on Jan. 23.

An unusual spectacle was presented to concert attendants by the occupation of boxes by many ministers, their wives and church leaders and workers.

All numbers were given a cappella, and John Finley Williamson achieved a feat of virtuosity in leadership. Nuances and shading were exceptionally fine. If anything more was to be desired, it was perhaps a little more solidity of tone and coloring in the soprano section.

The music sung was by Palestrina, Lotti, Bach, Grieg, Christiansen, Brahms, David Hugh Jones, Kopolyoff, Dvorak-Fisher, Lutkin, Burleigh and Dickenson.

J. Abner Sage and R. J. Stinnett were the local managers.—C. E. B.

Hazel Jean Kirk, violinist, will make her debut on Monday evening, Feb. 27 in Chickering Hall.

Alton Jones will give a piano recital in Town Hall on Feb. 16. His program will include music by Handel, Brahms, Schumann and Liszt.

Marjorie Candee, will give a soprano recital in Town Hall, Wednesday evening, Feb. 23.

Katherine Bacon, pianist, is scheduled to give a recital in Town Hall on Saturday afternoon, Feb. 25.

HAVANA, CUBA, Feb. 8.—The Salmagundi Opera Company opened its new season on Jan. 31, with a successful performance of "Il Trovatore," in which Clara Jacobo and De Muro participated.

The La Forge-Berumen monthly Aeolian Hall recital will be given by a group of pupils from the La Forge-Berumen studios on Jan. 25. Frank La Forge accompanied Hulda Lashanska at the home of

Felix Warburg on Saturday, Jan. 14. Mr. La Forge also accompanied Mme. Lashanska at the Institute of Musical Art on Jan. 16.

Nina G. del Castillo, lecture-pianist; Helen Edlefson Barr, soprano; Alice Eldridge Bascom, pianist; Mildred Taylor Shaw, violinist; Luther Emerson, baritone; Alice Reilly and Reginald Boardman, accompanists, were the artists to perform in a praiseworthy program at the regular concert of the Music Lovers' Club in Steinert Hall, Jan. 10.



Agna Enters

LONDON, Feb. 4.—Agna Enters is scheduled for presentation by Alec L. Rea in her "Episodes and Compositions in Dance Form." Her first appearance on Feb. 5 will be followed by four matinees on Feb. 8, 9, 15 and 16. Miss Enters returns to America after her London engagements, which, however, she will resume in June.

Ralph Leopold, pianist and composer, gave his annual recital in Town Hall, Feb. 9, playing compositions by Beethoven, Grieg, Scriabin, Jorgen and Scott, one of his own Wagnerian transcriptions, "Storm and Entrance of the Gods into Walhalla" from "Das Rheingold."

Paris, Jan. 25.—Blanche Marchesi reopened her school in this city on Jan. 11, after a short season of pupils' concerts in Manchester and London. She terminated her Paris autumn season early in December with a concert in her studio attended by three hundred guests, among whom were celebrated society folk and artists. Following a program given by the students, Dorothy Gamberre sang the Mad Scene from "Lucia," Gladys Field, contralto, sang lieder; Enid Lettice gave the "Liebestod" from "Tristan" and the "Suzette" air from "Gioconda." Mme. Marchesi and Yves Tynaire sang old airs and modern songs. A young violinist, Abramova, played Tartini's concerto.

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The Dramus Guild, of which May Arno is founder and director, held its regular monthly recital in Dalcroze Hall, 110 East Fifty-ninth Street, on Jan. 25. The program consisted of numbers by Frances Webber, soprano; Mildred Deerman, baritone; Clara Vertesi, soprano; Dr. Joseph de Stefano, tenor; Helen Blum, reader, and Harrison Crawford, actor, in readings and stories. Short talks were made by Mrs. Mary Hanford Ford and Robert LaFerty. Members of the Guild broadcast from Station WGL on Thursday evenings at 7:45. An ensemble work is becoming increasing popular with radio audiences. The Dramus Guild still has places on radio programs for singers with good voices and musicianship. The Studios of the Guild are at 55 East Ninety-third Street. This organization is devoted to the interests of gifted young musicians and values the co-operation of all musicians.

Stell Andersen, who gave a concert in New York on Nov. 30, will appear with Silvio Scionti in a two-piano recital in Town Hall, Monday afternoon, Feb. 14. The program includes numbers by Mozart, Saint-Saëns, Rachmaninoff, Casella and Infante.

Alberto Salvi, harpist, will have completed thirty-nine engagements by the time his season ends, according to his manager, R. E. Johnston. Mr. Salvi began his tour with an appearance at Newburgh, N. Y., on Oct. 10. His itinerary, beginning with Feb. 1, is as follows: Washington; Portland, Ore.; Iowa City; Kansas City, Mo.; Hutchinson, Kan.; Beaufort, Grand Island and Omaha, Neb.; San Marcos, Tex.; Fort Smith, Ark.; Enid, Okla.; Wichita, Kan.; Ames, Iowa; Oklahoma City and Ada, Okla.; Eastland, Abilene, Huntsville, Nacogdoches and Chanute, Tex.; Des Moines, Iowa; Columbia, Mo.; Waterbury, Conn.; Greenwich Village Theater, New York City, and Greenwich, Conn.

Tarrytown-on-Hudson, Feb. 1.—Kitty Cheatham gave the first of a series of recitals in educational centers at Miss Mason's School, the Castle, on Jan. 27. Miss Cheatham's program included primitive Icelandic songs, compositions by Handel (with flute), Bach, Beethoven, manuscript children's songs written by Huna W. de Grille for Miss Cheatham, and a talk with illustrations, on primitive Negro music.

Leading Concert Notes From Boston

BOSTON, Feb. 8.—New scores of interest will be presented by Leo Reisman at his concert of "Rhythms" to be given in Symphony Hall on Sunday evening, Feb. 19, for which he is assembling an augmented orchestra of forty. The evening will bring the first public performance of a new score of Charles Martin Loeffler, entitled "The Clowns," which is this composer's first invasion of the domain of jazz. Other numbers to have their first Boston performances will be Stravinsky's "Ragtime," Rube Bloom's "Soliloquy," for piano and orchestra, in which the composer will come to Boston to play the solo part; and Ferdie Grofe's "Three Shades of Blue." The same composer's symphonic suite, "Mississippi" will be played. Features of the concert will be solo numbers by Johnnie Dunn, the colored trumpet virtuoso. Blues, fox trots, tangos and other dances will round out the program.

Maria Jeritza will make a single concert appearance in Boston in Symphony Hall on Sunday afternoon, Feb. 19.

Two undisputed leaders in their particular fields, will give Sunday afternoon recitals early in March. Walter Gieseking, will play on March 4, and Feodor Chaliapine, Russian bass, will sing on March 11.

At her piano recital in Symphony Hall, on Feb. 14, Dal Bueil will play music by Bach, Schumann, Chopin, Louis Vulliemin, Paul LeFlem, Ravel, Louis Aubert, Rameau, and Liszt.

Pablo Casals, cellist, and Alfred Holst, first harpist of the Boston Symphony Orchestra, will play obbligati for the Harvard Glee Club at the second concert of the season, to be given in Symphony Hall on Feb. 16. Dr. Davison's chorus will present numbers by Lassus, Weelkes and Handel, the Requiem of Faure, English and Scotch folk songs. Mr. Casals will play solos.

Frederic Tillotson, pianist, gave a recital for the Newton Highlands Women's Club, Jan. 17. He repeated on this occasion the Jordan Hall program in which he was recently acclaimed. It consisted of works by Scarlatti, Gluck, Bach, Debussy and Scriabin. At this recital Mr. Tillotson's lucid discussion of the music played, met with favorable response.

George Sawyer Dunham, as conductor, inaugurated the twenty-sixth season of the Keene Chorus Club, a male choir of eighty voices, established at Keene, N. H., on Jan. 27. A miscellaneous program was given, and Sue Harvard, soprano, of New York, was the leading soloist. Edward F. Holbrook was the accompanist. The chorus gave an excellent account of itself.

Harris S. Shaw, organist of this city, had charge of the musical hour in Grace Church, Salem, Mass., on the afternoon of Jan. 29. He was assisted by Alice Hatch, soprano; Louisa Wood, alto; Raymond Simonds, tenor, and George Branton, baritone.

At the fortnightly afternoon of music in Richard Platt's studio, this city, on Feb. 1, guests heard a program presented by Baldassare Ferinazzo, violinist, assisted by Richard Mailby, accompanist. The music was followed by tea. For this social hour, Mr. Platt had the assistance of Mrs. Warren MacPherson, of Cambridge, and Mrs. Allen Hubbard of Newton Center.

The second act of "Tristan und Isolde" was given recently in Jordan Hall by students of the New England Conservatory of Music, assisted by the Conservatory Orchestra. Wallace Goodrich conducted. The soloists were Anita Bancroft Bates, soprano; Florence Owen, contralto, and Rulon Y. Robison of the faculty, tenor. Mildred Kidd of the class of 1927 was the piano soloist in Saint-Saëns Concerto in G Minor. Other selections were Berlioz's Overture, "Carnival in Rome," and two of Cesar Franck's compositions, "Prière," and "Sur des Airs Bearnais," arranged for orchestra by Henri Busser.

Lauren Remick Copp, pianist, assisted by Margaret Gow, contralto, and Ruth Collingbourne, violinist, were acclaimed at a concert given in the College Club, Feb. 1.

A miniature musical presented by pupils of Edward Whitolow, assisted by Portia de George, soprano, took place on Jan. 27, in the Whitolow Music Studios, Medford Hillside, Mass. An appreciative audience was in attendance.

Mary G. Reed, president of the Massachusetts Federation of Music Clubs, arranged an interesting program to follow a luncheon in the Hotel Somerset, Jan. 31. Hazel Hallett, pianist, and James R. Houghton, baritone, winners in national and state Federation contests, each contributed to the pleasure of the occasion. Miss Hallett played the first movement of Beethoven's Sonata in D Minor, and Scarlatti's Capriccio. Mrs. Houghton's numbers were an aria from "Herodiade" and "In Flanders Fields" set to music by Stephen Townsend.

John Peerce, baritone of this city, who is studying singing in Paris under Edmond Clement, gave a recital in La Salle des Agriculteurs, Jan. 9. He sang compositions of Beethoven, Lully, Bloch, Granados, Albeniz, de Falla, Pizzetti, Respighi, Milhaud, Debussy, Faure and Widor, and won praise for his fine interpretations. Maurice Faure was his accompanist.

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Following the Artists Around the Country

Constance McGlinchey, pianist, will give her next New York recital in Town Hall on Monday afternoon Feb. 20. Miss McGlinchey has given three previous recitals in this city and since her appearance here last winter, has been heard with success in Chicago, Boston and elsewhere.

Lucie Caffert, Parisian pianist who is to make her initial bow before an American audience in New York on the afternoon of Feb. 27 is due to arrive in this country on Feb. 16 on the *De Grasse*. Mlle. Caffert is now touring Spain.

Iso Brisella, violinist, will be presented under the auspices of the Curtis Institute of Music in Town Hall on Monday afternoon, Feb. 27.

Vera Mirovna, a Russian dancer who has won distinguished honors in the Far East for her interpretations of native dances, will give a recital in the Forty-eighth Street Theater on Sunday evening, Feb. 26.

Florence Moxon, pianist, will give a recital in Town Hall on Wednesday evening, Feb. 29.

The Curtis Quartet from the Curtis Institute of Music in Philadelphia will give a concert in Town Hall on Thursday evening, March 8. The members of the Quartet are Carl Flesch, first violin; Emanuel Zetlin, second violin; Louis Baily viola; Felix Salmond, cellist.

Mrs. Ben S. Paulen, wife of the Governor of Kansas, visiting New York for the first time with Governor Paulen, was the guest of Major Edward Bowes at the Capitol Theater recently.

The Merrymakers will sponsor the appearance of the following artists in Staten Island: **Rozsi Varady**, cellist, with **James Whittaker**, tenor, on March 1; **Suzanne Kenyon**, soprano, and **Paul Parks**, baritone, on March 22; **Mieczyslaw Munz**, pianist, and **Marianne Evans**, rhythmic dancer, April 12; and **Henriette Wakefield**, mezzo-soprano, of the Metropolitan Opera, on May 3.

Tallahassee, Fla., Feb. 1.—**Mary Hyatt**, pianist, pupil of Dean Opperman, and **Eunice Parker**, soprano, pupil of Etta Robertson, gave a joint certificate recital, both showing a well-grounded foundation and natural interpretative ability.

Rozsi Varady, Hungarian violin-cellist, who arrived Jan. 31 on the Olympic, begins her American concert tour at Harrison, N. Y., Feb. 20, when she appears with **Maxine Arnold**, premiere danseuse, formerly with the Chicago Opera and the Pavlowa Ballet.

Georges Enesco, Rumanian violinist, who is now on his fifth tour of this country, has returned to New York from the Pacific Coast. He leaves again for the Middle-West, and will return East again to sail for Europe on the Leviathan, which is scheduled to sail Feb. 11.

Marjorie Candee, soprano, gives a recital in Town Hall Thursday evening, Feb. 23.

Carolyn Le Fevre, violinist, and **Suzanne Kenyon**, soprano, will appear in a concert in Flushing, in the Citizen League Auditorium Feb. 14. Other artists on the course are **Rozsi Varady**, cellist, and **James Whittaker**, tenor, March 23; **Henriette Wakefield**, mezzo-soprano, Metropolitan Opera, and **Mieczyslaw Munz**, pianist, April 20.

Edwin and Jewel Bethany Hughes gave a two-piano recital in the Washington Irving High School on Feb. 10, under the auspices of the People's Symphony, this being their second appearance in New York this season. On Feb. 19, the two artists are playing a program of two-piano music at Lawrence, Mass., under the auspices of the Greater Lawrence Piano-forte Teachers' Association.

Hazel Jean Kirk will give a violin recital Monday evening, Feb. 27, in Chickering Hall. Her program includes compositions by Nardini, Sinding, Spalding, Ravel, MacMillen, Charbril-Loeffler, Wieniawski, Chopin-Auer, Hubay, and Bizet. **Ralph Christman** will be at the piano.

George Liebling, pianist and composer, who is soloist with the Boston Symphony on Feb. 20, will appear in the Galleria Theater in his annual recital on Sunday afternoon, Feb. 26.

Marie Miller, harpist, was guest of honor at the luncheon given by the Woman Pays Club on Tuesday, Jan. 31, in the Park Lane, New York. This club is composed of women prominent in literature, art or music. Miss Miller played a number of solos after the luncheon.

Phradie Wells will begin her spring season with a concert in Haddon Hall, Atlantic City, on March 3, with Reginald Werrenrath. Also in March she will appear in Springfield, Mass., with the orchestra, and at Hamilton, N. Y., in Colgate University. On April 16th Miss Wells will sing for the Continental Congress of the D. A. R. at Washington. On May 3 Miss Wells will sing at the Missouri State Rotary Convention in St. Louis. Miss Wells is under the exclusive management of Annie Friedberg.

The program of the **Lenox String Quartet** will give at its concert in Town Hall on Feb. 21 is to include two novelties—a String Quartet, in manuscript, by Rosario Scalero, and a Quintet by David Stanley Smith. With the assistance of Bruce Simonds, pianist, the artists will give this work its first performance in New York.



Photo Keystone View Co.

Mary McCormick, of the Chicago Civic Opera, Who Has Returned to Her Native Land for a Three Month's Tour, After Which She Will Appear in Budapest and Still Later in South America.

Luigi Franchetti, Italian pianist, is to make his American debut in Town Hall on Wednesday afternoon, March 17. Mr. Franchetti is the son of Giorgio Franchetti, who was his only teacher, and a nephew of Alberto Franchetti, composer. He appeared in Paris with Kleiber; in Vienna and Munich with Bruno Walter; in London, Florence, Rome, Berlin, Cologne.

Dorothy Miller, coloratura soprano, was soloist in the Roxy Theatre the week of Jan. 16.

Alma Buecantini, coloratura soprano, will be the soloist at the Press Club on Feb. 26.

Frances Sebel, soprano, has been engaged to give a recital in Miami, Fla., on Feb. 12.

Eleanor Standish, soprano, has been engaged by Florenz Ziegfeld for the new Dennis King operetta "The Three Musketeers."

The **Hart House String Quartet** visited Toronto for thirty-six hours after completing a tour of Montreal; New York,

where the members played at Ravel's debut; Albany and Port Washington, N. Y.; Middlebury, Vt.; Andover, Mass.; Brooklyn, Sewickley, Pa. They have been re-engaged for next season in all these cities. On Jan. 27 they began a tour of three and a half weeks, during which time they appeared in Albany for Governor Smith, in Boston for Mrs. Coolidge, and on Jan. 30 gave their third New York concert for this season. They were asked to appear at the Canadian Legation in Washington on Feb. 1 and in the Library of Congress, Washington, on Feb. 2. From there the Quartet wended its way westward and to play in Chicago on Feb. 5. From Feb. 6 to 18 these artists play in the states of Missouri, Kansas, Oklahoma and Texas, and return to Toronto in time for their last appearance of the season on Feb. 23.

Mischa Levitski made his Vienna debut on Feb. 9 and will appear with the Berlin Philharmonic under Willem Furtwangler on Feb. 12 and 13.

Antonio Meli, baritone, and **Renata Flandina**, soprano, pupils of B. Gagliano, will be heard in a joint song recital in the Gallo Theatre, Sunday afternoon, Feb. 19. A feature of this concert will be the two big arias from the new Italian opera, based upon the story of "The Two Orphans," which is scheduled to be produced in New York in the near future.

The Washington National Opera Company has engaged **Frances Pernita** for two operatic performances in Washington on Feb. 13 and 25. The roles for which the Metropolitan soprano has been chosen are *Toillette* in *Frances Harling's "The Light from St. Agnes,"* and *Desdemona* in *Verdi's "Othello."*

The committee of the Sunday Salons, given annually by the New York Chamber Music Society, tendered a reception to the founder, **Miss Carolyn Beebe**, pianist, at the residence of **Mrs. Frank C. Munson**, 12 East 67th Street, the afternoon of Jan. 28. Miss Beebe has come into additional prominence due to the movement recently inaugurated to establish the New York Chamber Music Society on a national basis.

Tudor Davies, the eminent Welsh tenor, arrived in America Jan. 26 at 11:30 and immediately left for Philadelphia to appear at 8:15 that night with the Philadelphia Civic Opera Company in Wagner's "Lohengrin," despite the fact that this performance was given without rehearsal due to the steamer "Aquitania" being forty-eight hours late in reaching port. Mr. Davies is in America to fill concert and operatic engagements until May of 1928.

On Feb. 10 **Anna Case** departed for an tour to the Pacific Coast, returning in March to give concerts at Louisville, Lexington, Waterbury, Atlantic City, Jersey City, Newark and other cities, making a total of thirty-six dates.

Rosa Raisa recently gave a concert in the Auditorium in Chicago, for the purpose of establishing a music scholarship fund. Among the boxholders were Mr. and Mrs. Samuel Insull, Mrs. Joseph Greenebaum, Mrs. Maurice Rothschild, Mrs. Albert Stein, Mrs. Milton Florsheim, Mrs. Arthur Meeker, Julius Rosenwald, Jacob Loeb, Arthur W. Strauss, and James A. Patten.

Gina Plinner, assisted by Giuseppe Bamboschek at the piano, will appear in a first New York song recital at Carnegie Hall on Saturday evening, Feb. 18. The artist's program contains four operatic arias.

Following concert engagements in New Haven, New York and Orange, N. J., **Mabel Deegan**, violinist, appeared with **May Barron**, contralto, before the Newark Athletic Glee Club on Jan. 16 under the direction of C. Mortimer Wiske, with pronounced success.

Mme. Zeta V. Wood presented at her New York studio on Jan. 29, **Helen Lewis**, a promising young coloratura soprano, whose voice is musical, flexible and of wide range, and **Gertrude Carpenter**, a lyric soprano whose singing disclosed sincerity of purpose. Their selections ranged from Pergolesi to the moderns. Miss Dorothy Lungen accompanied.

E. Robert Schmitz, pianist, will give his only New York recital this season at the Gallo Theatre Feb. 19, under the Hurok New York series. The pianist appeared last week at the Cleveland Museum of Art, where he gave a lecture recital on Debussy with great success. Previously he appeared with the Pro-Arte Quartet under the auspices of the Washington Chamber Music Society. Mr. Schmitz will sail for Europe March 1 for a series of orchestral appearances with William Mengenber, according to Bogue-Laberge Concert Management.



Martha Attwood, With **Rosina Storchio**, Operatic Coach in Milan, Italy, Just After Lessons in "Traviata."

Hope Sanchez and **Lyla "Jupiter" Korey** were two members of a group of students presented in concert Jan. 28 by Maestro Andreo in New York. The first named is lyric and the latter dramatic soprano.

The **Pro-Arte String Quartet** spent a busy day last week, appearing in Philadelphia in the afternoon before 1,500 members of the Matinee Musical Club and playing a joint recital with **E. Robert Schmitz**, pianist, under the auspices of the Chamber Music Society of Washington. The quartet has recently arrived from Europe and is now on a trans-continental tour which will extend from Louisiana to Minnesota and from British Columbia to California. They are managed by Bogue-Laberge.

Louise Arnoux, very French, very insouciant and very modern, continues to captivate her audiences in Canada, where she has sung for the past few months under the management of Bogue-Laberge.

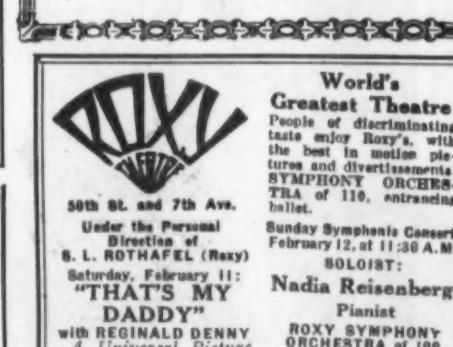
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Chicago Welcomes Visitor Symphony

First Minneapolis Concert in Four Years Demonstrates Great Improvement

CHICAGO, Feb. 1.—Always welcome are the visits of symphony orchestras belonging to other cities, particularly when such distinct improvement can be recorded as in the case of the organization from Minneapolis, which Henri Verbruggen directed in Orchestra Hall on Jan. 23. The program:

Prelude and Fugue in E Flat Major ("St. Ann's").....Bach
(Orchestrated by Henri Verbruggen)

"Verklärte Nacht," Op. 4, for String OrchestraSchönberg

Symphony, No. 4, E Minor.....Brahms

In the four years since Chicago last heard its neighbors a very apparent change for the better has occurred. The ensemble has been perfected, and the quality of the instrumentalists improved. On all technical matters one can give Mr. Verbruggen high credit for his accomplishments.

Deliberate Pace

It would be pleasant to find oneself in accord with him on musical matters, also, but such was not the case. Perhaps the current of life moves more slowly in our neighbor city to the north, for the conductor's fondness for abnormally slow *tempo* found little favor with the majority of his Chicago audience. The prevailing impression was that his greatest faculty lay in making long pieces of music seem longer. Nor does he seem to possess the courage of the blue pencil, a very important item in the equipment of any conductor called upon to play such music as the early Schönberg opus which appeared on this program.

Both the Bach and the Brahms suffered from this same lagging pace. Mr. Verbruggen's transcription of the former proved him thoroughly conversant with the possibilities of the modern orchestra, although his excessive use of two tubas and the introduction of bells in the fugue were matters of taste open to question. The symphony was subjected to a variety of thoughtful detail, but little of which, however, was bold enough in contrast to register effectively.

De Lamarter Conducts

The Chicago Symphony Orchestra in Orchestra Hall, Jan. 24; Eric De Lamarter, conducting. The program:

Overture to "Anacréon".....Cherubini
Concerto Grosso, D Minor.....Vivaldi
Variations on an Original Theme.....Elgar
Suite for Orchestra, Op. 19.....Dohnanyi
Valse de Concert, No. 2, F Major, Op. 51.....Glazounoff

When the cat's away, the mice will play—but no less well than usual. Mr. Stock, being on a brief mid-winter vacation, part of which was spent in conducting Philadelphia's orchestra, his knowledgeable assistant, Mr. De Lamarter, took the stand for the week's concerts. No appreciable change was to be observed in the orchestra's careful, sane playing of music that had all appeared on earlier programs of the season. That is doubtless as it should be—but it doesn't make news. Mr. De Lamarter was well received, as he always is on his infrequent appearances.



ON January 13, a gala performance of *La Tosca* was presented by the Chicago Civic Opera Company in honor of the visiting delegates to the fifth annual conference of Civic Music Associations of the United States. This gathering is held annually by the Civic Concert Service, Inc., of which Dema E. Harshbarger is president.

The opera party is the most important feature of the entertainment given the delegates. Following the performance the stars of the cast, Claudia Muzio, Charles Hackett and Vanni-Marcoux, held a reception and received the visitors on the stage of the Auditorium.

The accompanying photograph shows a group from among the delegates. To the right of Miss Muzio is Mrs. David Black of Battle Creek, Mich., the first person to hear the story of the Civic Music Association plan, back in 1922. She was president of the Morning Music Club of Battle Creek, and immediately adopted the plan upon which the concert seasons of her town have been handled ever since. Others in the picture are Mrs. John Bailey of Battle Creek, Mrs. William Ackerman of Meridian, Miss.; Mrs. Hugh Robertson of Keokuk, Ia., and (seated) Charles Hackett, tenor.

NOTES FROM CHICAGO SCHOOLS

CHICAGO, Feb. 1.—**Chicago Musical College** reports the following activities: **Eunice Steen** has accepted the post of soprano soloist in Edgewater Presbyterian Church, where **H. S. Foth** is tenor soloist. **George Graham** was announced to sing in "Elijah" in Battle Creek on Jan. 19. These three are students of **Herbert Witherspoon**, president of the College.

Billy Jean Burke, soprano pupil of **Graham Reed**, presented a Spanish specialty program recently in the Nina Theater, Nina, Wis.

Margaret Jones, who has studied organ playing under **Charles H. Demorest**, has been appointed organist of the Wyoker Park Methodist Church in this city.

Milton Polnay, piano student of **Edward Collins**, announced a piano recital in the Wendell Phillips Auditorium on Jan. 13.

Nancy Reid, piano student of **Maurice Aronson**, was soloist before the Women's Federation of Clubs, St. Louis, Mo., recently.

Margaret E. Fried, violin student of **Leon Sametini**, gave a program in the Hyde Park "Y" early in January. Miss Fried was assisted by **Evelyn McConchie**, pianist, student of **Mme. Cole-Audet**, and **Ruth Blatberg**, soprano, student of **Lucille Stevenson**.

American Conservatory of Music news brings the announcement that the annual midwinter concert will be given in Orchestral Hall on Feb. 2. The program will be given by advanced students, assisted by a full orchestra composed of members of the Chicago Symphony under the direction of Adolf Weidig.

Jacques Gordon of the violin faculty appeared as guest artist on the program given by the Swift and Company male chorus in Medina Temple, Jan. 16.

Advanced voice pupils of **Karleton Hackett** and piano pupils of **Silvio Selonti** were announced to give an afternoon recital in Kimball Hall on Jan. 28.

Oscar Saenger of New York has been re-engaged to hold a master class at the Conservatory from June 25 to July 30.

Bartok Is Guest in Western City

St. Paul Also Welcomes Alsen and Nikolai Orloff in Fine Performances

ST. PAUL, Feb. 8.—Béla Bartok, Elsa Alsen and Nikolai Orloff have provided high points in the city's musical activity.

Mme. Alsen, appearing with the Minneapolis Symphony under Henri Verbruggen's direction, converted an audience disappointed in the non-appearance of Elisabeth Rethberg (scheduled for the date), into a company thrilled to a point of unusual demonstration. In the Liebestod from "Tristan and Isolde" and in the immolation scene from "Götterdämmerung," Mme. Alsen handled the music portrayed with a dramatic intensity which carried both the orchestra and audience far beyond their usual academic, sedate mood into a really live, searching experience. To these excerpts, was added the closing scene from "Des Rhinegold," thus giving the last half of the program over to Wagner. The symphony of the evening was that of Schumann, No. 4, D minor, Op. 120, preceded by Scheinpflug's Overture to a "Comedy of Shakespeare," Op. 15.

Composer Explains

Mr. Bartók, presented by Pro Musica at the University Club, briefly enunciated points in the story of his research, and that of Kodály, in the field of Hungarian folk music, thereby indicating the basis of the ultra-modern trend of the creative artist. He played a program of his own compositions.

Mr. Orloff demonstrated his keen, sensitive feeling for beauty in a program played in terms of a poet using the medium of the piano,—this before a large audience in the People's Church Auditorium. The program was balanced in the use of numbers by Bach Beethoven, Chopin, Liszt, Liadoff, Scriabin and Ravel. The audience was delighted. The concert was under Schubert Club auspices.

Various Recitals

Allen Spencer, Chicago pianist and pedagogue, gave his annual recital in Kimball Hall on Jan. 24. In a program chosen from the earlier classics of Rameau, Dandrieu and Handel, Harold Bauer's arrangement of Schubert's Sonata in B Flat Major, and short pieces by Chopin, Debussy and Liszt, the popular musician disclosed a thoughtful, if somewhat impersonal attitude toward his material, and praiseworthy pianistic attributes of tone, touch and technic.

Beatrice Lascoe Mazur, coloratura soprano, gave a recital in Kimball Hall on Wednesday, Jan. 25.

Frances Cowin Peter, soprano, assisted by Arthur Frazer, pianist, gave a recital in Lyon and Healy Hall on Jan. 25. Miss Peter's voice gives promise of future worthwhile development. Mr. Frazer, a resident musician, was interesting in music of Brahms, Chopin and Turina.

Members of the opera classes under the direction of **Eduardo Sacerdoti** were announced to give a public performance on Jan. 26 in Kimball Hall.

Allen Spencer announced his annual piano recital in Kimball Hall on Jan. 24.

Hilda Brown of the voice department directed the "Pageant of Jewels" given before the Jewelers Association in the Palmer House. Forty young women students of the Conservatory composed the chorus.

GRACE DIVINE

MEZZO-SOPRANO

Soloist with New York Symphony, Walter Damrosch, Conductor

"Grace Divine appeared as soloist in the presentation of Adriano's air from 'Rienzi,' and made a great success. Responding to the stimulus of the occasion, she sang with splendid spirit and enthusiasm, and her voice is well suited to solo work with orchestra. Quality, handling and diction were sound and she was recalled again and again."—*Cincinnati Commercial Tribune*, Robert Aura Smith, January 30, 1928.

"Grace Divine was the soloist. She sang with excellent effect Adriano's air from 'Rienzi.' It is a song that gives the well-trained singer, whose sense of dramatic values in music has been properly developed, opportunity to test her vocal powers. Miss Divine's voice is one of excellent

quality, rich in the lower registers and remarkably clear and free of changes in the upper compass. She sang the Rienzi air with fine feeling, following the desired interpretation of the conductor faithfully, which is to imply that the Adriano air had just those qualities which tradition has dictated and which lovers of Wagner relish."—*Cincinnati Enquirer*, William Smith Goldenburg, January 30, 1928.

"... and the famous Aria 'Gerechter Gott,' extremely well sung by Miss Grace Divine, who gave such an interesting recital recently under the auspices of St. John's Choir. Hearing Miss Divine under these circumstances, we are inclined to believe that her metier is grand opera."—*Cincinnati Post*, Lillian Tyler Plogstedt, January 30, 1928.

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MORE ABOUT ERNEST BLOCH

By IRVING WEIL

(Continued from page 7)

reticently takes more lightly. But it may be that after all this was merely Mr. Bloch in an off moment, when he genially pushed aside his habitual and, shall we say, professional gloom. The suite has none of the sombre, beetle-browed characteristics of instrumental color, thickly dark harmony and groaning thematic melody with which this composer so invariably expresses himself—and, less deliberately, other composers.

This is 6,000 miles—from San Francisco to Geneva, more or less—from the "Trois poèmes juifs," from the luxuriantly and zestfully sorrowful "Israel" symphony, from "Schelemo," from the "Hebrew Rhapsody" for 'cello and orchestra and far enough from the concerto grosso for strings and piano, with its dirge.

Mr. Bloch is busied for once with the Chinese and not the members of his own race, always so inflexibly tear-stained as he sees them; at least sufficiently with the Chinese for them to have taken his mind off his outlook. And this beyond doubt was a good thing for his outlook and for us and, we are cynic enough to believe, for his mind.

Anyhow, the final episode of the four, tagged "Chinese," proved to be a brilliant piece of virtuosity, economically but pointedly scored and breathing high spirits. It reminded one, although of course not in melodic shape or formal structure, of the overture to Smetana's "The Bartered Bride." The adaptation of a Chinese tune of which Mr. Bloch makes use and Smetana's breezy folk air are cousins under the skin.

The "Chinese" finale and the piece called "Obsession" were of far greater interest than Mr. Bloch's "Humoresque" or his conventional mood of "Calm." The macabre effect of the "Humoresque" was our old friend col legno on the strings which is at least as old as the first composer to discover the wooden backs of bows could be played with. But Mr. Bloch's bit of obsession had something more, pungently humorous about it than what lies in the cadaverously obvious.

His "Obsession" gave us the notion which, doubtless, is what he intended, that something had happened to him with a bit of a tune much like what happened to Mark Twain with the once famous refrain of horsecar days—the "Punch, brothers, punch; punch with care; punch in the presence of the passenjare" (although we don't believe we have got any more of it straight than the rhythm). It buzzed around in Mark Twain's head so fixedly he couldn't get it out, until he happened to chant it to someone else. Then it left him. Mr. Bloch seems to have had something like this experience with his own tune which very likely he exorcised by putting it into this suite; and possibly he is now permanently relieved of it.

* * *

Mozart Spurlos Versenkt and Sibelius With Tin Stars Pinned on Him

The Bloch "Episodes" found Mr. Koussevitzky doing the kind of thing that he can do best. His performance of them was the high point of his evening which otherwise was low enough to leave Mozart spurlos versenkt and some early Sibelius dishevelled and breathless in a struggle against the nickel stars and other tinsel the conductor seemed bent upon pinning on him. And

thinking about it all over again here and now makes us so dispirited as to get our metaphors carelessly and callously mixed.

The Bloch pieces were the trivialities of an expert and anything like that Mr. Koussevitzky takes to with gusto and understanding. He grasps the technical necessities for such affairs fully, he knows how to make their effects with certainty and points in a word, he meets mere facility with more facility.

But the Mozart of the E major symphony, one of the three symphonies that sprang from his pen in a single Summer and that confound the legend that makes of him a troubadour bubbling merely grace and elegance—this E major symphony was as far from Mr. Koussevitzky's grasp as all the pure music he so consistently bedevils always is. This is the Mozart of thirty-two, saddened and heavy-hearted; the Mozart who emerges from the "Letters." Listen to the song of the symphony's opening adagio and you have the key to his mystery; you have more—you already have Beethoven, the intensely subjective Beethoven of the slow movement of the Seventh Symphony.

But Mozart's moving song urged Mr. Koussevitzky to nothing more than his maddening theatricalism. He unjointed this flowing melody as though it were so much gasp. He seems incapable, indeed, of letting a melody alone, of permitting it to sing itself through without gaudy rhetorical pauses and unwarranted accent; the thing known as legato doesn't seem to exist in his cosmos. So he cut up this opening adagio into arbitrary lengths that ruthlessly changed its aspect and its meaning; and when he came to the slow movement, he was at the same thing again.

The First Symphony of Sibelius naturally gave him less trouble and more excitement than Mozart. Now he was quite beside himself with theatrical prickly heat, for this is the younger Sibelius, the Sibelius of thirty-five or less with a yeasty and dramatic song in his soul. A hint of the dramatic in a piece of music and Mr. Koussevitzky is off with a halloo. He rowels it in theater fury and it has to be good music indeed if it survive.

Sibelius's First Symphony is more than good music. It is among the freshest and most blooded in the modern repertoire and its dramatic pulse is fortunately strong enough to withstand even the kind of false emphasis Mr. Koussevitzky treated it to.

Events in Brooklyn

The New York Philharmonic Orchestra, under Arturo Toscanini's baton, played to a huge audience in the Brooklyn Academy of Music on Sunday afternoon, Jan. 29. There was unlimited enthusiasm. Composers represented were Sinigaglia, Brahms, Honegger and Elgar.

Louise Homer, and her two daughters, Louise Homer Stires, soprano, and Katherine Homer, pianist and accompanist, were heard in concert for the benefit of the Florence Nightingale Federation of the Methodist Episcopal Hospital of Brooklyn, Jan. 30 in the Academy of Music. The singers were cordially received.

The Metropolitan Opera Company offered "La Bohème" on Jan. 31. In the cast were Frances Alda, Nanette Guilford, Mario Chamlee, Antonio Scotti and others.

A. F. A.

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NOTES FROM BERLIN

By PAUL HOYER

(Continued from page 9)

to rise above the orchestra—which is the more surprising as she is an experienced member of the Vienna opera.

Karol Szreter, the young Polish pianist, is undoubtedly a coming man. His rendition of Bach's D Minor Toccata was extremely colorful, his Scarlatti fairly sparkled. Brahms does not seem to be quite as well suited to him, but in Chopin he is in his element.

Roland Hayes, American Negro tenor, is an annual guest in Berlin. Already he has what the Germans call a "Gemeinde"—a ready-made congregation, as it were, of admirers of his art. His Italian arias sounded forced and unnatural. The lieder by Schubert and Brahms, on the other hand, were rendered with an astonishing grasp of the German spirit. That the Negro spirituals were well done and wildly applauded, almost goes without saying. But I did not care for his group of songs in English—songs by Rachmaninoff and Roger Quilter. Hayes is at his best with soft, falsetto notes—his chest tones, especially when he attempted *fortes*, sounded forced and unfree. He needs to be very careful about his intonation—there was a marked inclination toward taking the high notes flat.

Four pianos may be a sensation—they hardly have a place in the concert hall. Almost two years ago Erno Rapee, of movie fame, organized a Rapee Piano Quartet which supplied one of the curtain raisers to the movie plays at the Ufa Theater am Zoo of which Rapee was musical director. It was a bright idea, a novelty, and earned the unstinted praise of movie going public.

After Rapee's departure for America, the four young men evidently decided to remain together and even to tour the country. So they also presented themselves in Bach Hall in a program embracing Bach, Vivaldi (both arranged by the versatile young men to suit their needs of showing off one after the other)—and jazz! Their machine-like precision is marvellous, but they offer little for the soul.

Jack Hylton, the London jazz king, is in town and is getting a tremendous reception every night at the Scala vaudeville show. His musicians rapidly won the hearts of the Germans, and are good fun.

Charles Edwin Pollock

KANSAS CITY, KAN., Jan. 18.—Charles Edwin Pollock, seventy-five, composer of several thousand gospel songs and hymn tunes, some of which have been used in Protestant churches and evangelistic meetings for more than fifty years, died on Jan. 4, at his home near Merriam, Kan. He was born in Newcastle, Pa., and wrote his first song when he was nineteen years old. Thereafter he gave the leisure moments of a lifetime to this work.

F. A. C.

Anna R. Lynch

WASHINGTON, Jan. 11.—Anna Rosalia Lynch, for many years active in musical circles here, died on Jan. 6. Miss Lynch was a pupil of the Barilli brothers; following courses of music study, she won distinction as a vocalist, composer and instructor. On a number of occasions, she sang at the White House by special invitation.

A. T. M.

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DISCS REVEAL NEW AND OLD MUSIC

Recent Recorded Music

(Continued from page 4)

ords issued to date.

In the "Prince Igor" Dances, there is harmonic opulence and rhythmic vitality. Beecham conducts with sincerity and insight, although there are some uneven moments in the performance which may be due to the recording. But, the realism of a sonorous orchestral tone, a feature of Beecham's interpretations, coupled with dexterous recordings makes these discs very worthwhile. The familiar Rachmaninoff Prelude proves colorful in this orchestral version.

The overture from this opera, makes an effective rather than a great disc. Coates conducts splendidly. The influence of Rimsky-Korsakoff can be heard in this music; it is said that he helped complete this overture from sketches that Borodin left.

The popular "Leonore" is a reliable reading of this old favorite. Columbia deserves mention for giving us the first electrical version of this work. This overture contains a most magnificent peroration, which has received a more thrilling interpretation than is given it in this version; but once again, the actuality of a large orchestra projected in the home proves stirring. There is a faint suspicion of uncertain tonality in the drums in these discs.

The two Hungarian Dances of Brahms, are given a rousing performance by the San Francisco Orchestra. This organization has contributed some very fine discs under the splendid guidance of Hertz, but to date they have not given us a symphony . . . why not!

"Er der Herrlichkeit von allen," and "Du Ring an meinem Finger," Schumann; sung by Emmy Bettendorf. (Odeon).

"Mondnacht," Schumann; and "Der Lindenbaum," Schubert; sung by Emmy Bettendorf. (Odeon).

"Tannhäuser," Wagner; Elisabeth's Prayer, and "Lohengrin," Elsa's Dream, sung by Elisabeth Rethberg. (Brunswick).

"Roi de Lahore," Massenet; "Promesse de mon avenir," and "Jongleur de Notre Dame," Legend of the Sage, sung by Giuseppe Danise. (Brunswick).

"Andrea Chenier," Giordano; "Improvisio" and "Come un bel di di Maggio," sung by Giovanni Martinelli. (Victor).

"Pagliacci," Leoncavallo; "Vesti la guibba," and "Non Pagliacci," sung by Giovanni Martinelli. (Victor).

"Rigoletto," Verdi; "La donne mobile," and "Cavalleria Rusticana," Mascagni; Siciliana, sung by Charles Hackett. (Columbia).

"La Gioconda," Ponchielli; Enzo Grimaldi, Prince of Santafor, and "Pescatore di Perle," Bizet; "Del tempio al limitar," sung by Reniamino Gigli and Giuseppe De Luca. (Victor).

"Die Zauberflöte," Mozart; "O Isis und Osiris," and "Rigoletto," Verdi; "Sorrendo uniti remota via," sung by the Metropolitan Chorus. (Victor).

Splendid Artistry

Both discs by Emmy Bettendorf are exquisitely made. She is a rare artist; it is doubtful whether anyone could interpret these songs better than she has. The string trio in the second disc is not an improvement on the original piano accompaniment, which I find preferable.

With her accustomed artistry, Rethberg sings the two Wagner arias.

Danise with noble dignity and artistic nuance projects the two Massenet selections.

Of the two Martinelli discs, the "Andrea Chenier" is preferable.

There is genuine beauty of tone in the "Come un bel di." The "Pagliacci" music is powerfully sung without any sensitive regard for the emotions of the unhappy *Canio*. Such projection remains a matter of taste.

Hackett sings his two airs in routine style, here again, there is little regard for feeling.

The duets sung by Gigli and De Luca are both well known and have popular appeal. These worthy singers interpret these duets in a routine manner. Gigli donates a large



Karl Muck, Conductor at the Bayreuth Festivals, Which Have Been Recently Recorded.

share of sentiment in his vocal performance.

The Metropolitan Chorus is fine. This disc presents the masculine side of that chorus. The selections are chosen to show contrast; I find "The Magic Flute" very commendable.

Masurka in B Minor, Chopin and "Campanella," Liszt-Busoni; played by Ignaz Friedman. (Columbia).

Nocturne in E Flat, Chopin; and **Minuet**, Paderewski, played by Sergei Rachmaninoff. (Victor).

Trio in G Major, Haydn; played by Jacques Thibaud, Pablo Casals and Alfred Cortot. (Victor).

Slavonic Dance No. 2, Dvorak-Kreisler; and **Hungarian Dance No. 1**, Brahms-Joachim; played by Toscha Seidel. (Columbia).

Friedman plays the Chopin Mazurka with much feeling, the familiar Liszt work displays his technical dexterity.

Rachmaninoff plays with his usual sensitive touch. A disc like this makes one doubly long for big things from this rare artist.

The Haydn Trio is exquisitely rendered by this stellar trio. The music is essentially melodic, affable rather than banal.

The Seidel disc is beautifully played. I recommend it to all those who admire these compositions.

Bayreuth Music on Records

(Continued from page 4)

the ultimate 'Parsifal.' It is probably Muck's most transcendent achievement."

An Unforgettable Name

To many Americans the name of Karl Muck remains an unforgettable one. His period with the Boston Symphony Orchestra was indeed memorable. Muck has conducted for the discs both the "Transformation" and the "Grail Scene" from "Parsifal," the latter the most significant part of this magnificent score. He also conducted the "Garden Scene." Wagner's son has conducted the "Good Friday Spell." His work is most authentic, endowed with traditions inherited from his exalted parent.

Of especial interest is this son of the great composer. He was christened Siegfried after the hero of Wagner's third music-drama in the "Ring" series. Siegfried Wagner's parentage is doubly famed. His mother, Cosima Wagner, was a daughter of Franz Liszt. The latter was a close friend of the elder Wagner. It is Siegfried and his illustrious mother who have carefully preserved the traditions and the splendor of the Bayreuth playhouse since Wagner's death.

The captious proclivities of the critics toward the assembled roster of artists in this past festival was varied and diverse in its distribution of meritorious comment. Apparently, the esteem and fame that is Wagner's, in the conception of various renowned dramatis personae, found interpretative delineation which was not always the best in the light of certain celebrities who exist in Germany at the present time. This, however, is an existent state in other opera houses, evidently not confined to Wagnerian productions. To quote Mr. Peyer again, is to understand the situation, "what else can be expected, where appointments are in great measure made on the strength of recommendations by Chancellor this, or Councillor that."

On the other hand, the enthusiasm for the orchestra in this playhouse has been almost unanimous. So the renown of Bayreuth and the glory of Wagner are truly perpetuated in the recording of its orchestra. Albeit, the addition of the chorus in some of the discs maybe a question of taste, but considered from the category of authenticity, this is as it should be. After all, these discs emanating as they do from the Bayreuth playhouse, are assuredly historical ones.

A critical survey of the selections will be found in the department given up to reviews.

Forty Perform on Twenty Pianos

Oregon Federation of Music Clubs Benefits by Concert Given in Portland

PORTLAND, ORE., Feb. 8.—Forty pianists, led by William van Hoogstraten, played in ensemble at a benefit given on Jan. 20 for the Oregon Federation of Music Clubs, of which Nelle Rothwell May is president.

Twenty pianos with two players at each, were used for the Schubert-Tausig Marche Militaire, arranged in duet form by Vogrich, for twenty-four variations on "Chopsticks" by Cui, Liadoff and Rimsky-Korsakoff and the "Valse des Fleurs" by Tchaikovsky. Twenty women were heard in the five Brahms waltzes and men and women joined forces in Chabrier's "Espana." Four artists played a suite by Jensen and Saint-Saëns' Marche Héroïque, another quartet gave the Prelude and Fugue in C Minor, Bach-Bauer; and eight women offered the Gluck-Brahms Gavotte in unison.

The Portland pianists were Mary Bullock, Frances Striegel Burke, Helen Calbreath, David Campbell, Edgar E. Coursen, Ruth Crittenden, Lucille Cummins, Beatrice Dierke, Charles Dierke, Beatrice Eichenlaub, Jessie Elliot, Jocelyn Foulkes, Helen Bratton Fowler, Mordaunt Goodnough, Frederick W. Goodrich, Flora Gray, Lucia Hart, Helen Van Houten, J. Hutchinson, Ida May Howatt, Ella Connell Jesse, Ruth Bradley Keiser, Margaret Keep Long, Nelle Rothwell May, Kate Dell Marden, Susie Michael, Dorothea Nash, Misha Pelz, Constance Piper, Martha Reynolds, Ruth Orser Sanders, Rebecca Brown Tarlow, Eda Trotter, Marjory Trotter, Edith Woodcock and Frances Yount.

Piano instructors from the school of music at the University of Oregon were

Louis Artau, John Stark Evans, George Hopkins, John Lansbury, Jane Thacher and Aurora Underwood.

A large audience applauded.

Orchestral List

The Portland Symphony, led by Willem van Hoogstraten, played Stravinsky's "Fireworks," "Voices of Spring" by Strauss, "Valse Triste" by Sibelius, Grainger's "Tune from County Derry" and Schubert's "Unfinished Symphony" at a Saturday morning concert.

Georges Enesco, violinist, made his first appearance here in solo concert on Jan. 23. Emotional sincerity and warmth of tone won his auditors in a program that included sonatas by Nardini and César Franck. Sanford Schussel was the accompanist. Steers and Coman were the local managers.

A municipal program was given by Walter Bacon's student orchestra of fifty-seven, assisted by Stuart McGuire, baritone, with Dorothea Schoop accompanying.

Beethoven in the Orient

JAPAN, Jan. 10.—Japan celebrated the Beethoven Festival of 1927 under the guidance of Josef Laska, in conjunction with the Symphony Society of Takarazuka. A cycle of three symphonies the Fifth, Sixth, Seventh, was given. Other compositions included the "Leonora" overtures Nos. 1 and 3, "Prometheus," the Violin Concerto. One evening was devoted to a talk on "Beethoven and His Works" and a dance presentation of the "Turkish March."

Cleveland Enjoys Ravel's Concerts

Composer Conducts Orchestra and Gives Program in Art Museum

CLEVELAND, Feb. 8.—Maurice Ravel conducted the Cleveland Orchestra in a program of his own works at the twelfth appearance of the ensemble this season. The music given was "Le Tombeau de Couperin," "Valses Nobles et Sentimentales," the "Rhapsodie Espagnole," "Shéhérazade," "Ma Mère L'Oye" and "La Valse." The orchestra's members gave of their best, proving their excellent training; and an ovation of particular vigor was accorded the composer. Lisa Roma was soprano soloist in the "Shéhérazade" numbers, employing her rich voice with dramatic feeling and sensitivity.

The Cleveland Museum of Art presented Ravel in a piano recital of his own works, assisted by Miss Roma, on Sunday afternoon, Jan. 22. A short introduction, translated from the French and read by Arthur Quimby, told of the composer's aims. Then came a performance at the piano by the composer, who requested that his playing be not considered a series of a piano solos (for he was not a pianist) but simply as characteristic illustrations.

Both Mr. Ravel and Miss Roma were well received. Many persons were unable to gain admittance.

Chamber Program

The Chamber Music Society of Cleveland presented the London String Quartet in Wade Park Manor ballroom on Jan. 23. Here was indeed a program of contrasts. It began with the Beethoven Quartet in F, Op. 59, No. 1, very well played. There followed the Dvorak "Negro" Quartet. The program closed with the "Fairy" Suite by H. Waldo Warner, viola player in the Quartet.

HELEN BARYTE



The American Quintet.

THE American Quintet, of Newark, N. J., is as its name would indicate, an ensemble of players who are all American born and trained in this country. The personnel includes Chester A. Barclay, flautist, formerly with Sousa's and Pryor's Bands; Francis B. Collis, clarinetist, formerly with Pryor and the Newark Symphony; Carlos W. Mullenix, oboist, first chair of the New Haven Symphony and extra with New York Symphony; H. L. Coleman, bassoonist, formerly with Sousa and an extra with the Boston Symphony; and Bertram N. Haigh, French horn, ex-member of the Cleveland and Minneapolis orchestras and Pryor's Band.

Tuesday Musicale Meeting

The Student League of the Tuesday Musicale met at the home of Mrs. G. Ogden Ellis on Jan. 19. The soloists were Martha Johnson and Lillian Kelter, pianists; Wylma Rose and Bernice Bigelow, sopranos, and Doris Yoder, violinist. The accompanists were Edith Krienbeler and Marian Warring. The program included selections by Beethoven, Greig, Meyerbeer, Kreisler, Mozart, Schubert, Liszt and Schumann.

The Highland Park Musical Club presented an exchange program with Royal Oak on Jan. 13. The Royal Oak Musical Club offered a number of interesting things. Federal Whittlesey was conductor. The soloist was Nancy Langdon, pianist. Accompanists were Grace Davis, Margaret Hyatt, Ruth Fraser Sutton and Mrs. H. V. Coan. The program included numbers by Elgar Schumann, MacDowell, Griffes, Friml and others.

AMSTERDAM.—The Apollo Choral Society recently celebrated the seventy-fifth anniversary of its founding.

Aim to Increase Copyright Prices

Vestal Bill Would Raise Fees For Musical and Other Compositions

WASHINGTON, Feb. 8.—The House Committee on Patents held hearings on Jan. 20 on the Vestal bill for the increase of copyright fees for musical compositions and other publications.

Much opposition has been expressed to the enactment of the measure by composers and music publishers, and a number of communications have been received by the committee protesting against the increases, which double the fees now in force. The bill provides as follows:

"For the registration of any work subject to copyright, deposited under the provisions of this act, \$2, which sum is to include a certificate of registration under seal: Provided, that in the case of any unpublished work registered under the provisions of Section 11, the fee for registration with certificate shall be \$1, and in the case of a published photograph the fee shall be \$1 where a certificate is not desired. For every additional certificate of registration made, \$1.

For Certification

"For recording and certifying any instrument of writing for the assignment of copyright, or any such license specified in Section 1, subsection (e), or for any copy of such assignment or license, duly certified, \$2 for each copyright office record-book page or additional fraction thereof over one-half page.

"For recording the notice of user or acquiescence specified in section 1, subsection (e), \$1 for each notice of not more than five titles. For comparing any copy of an assignment with the record of such document in the copyright office and certifying the same under seal, \$2. For recording the renewal of copyright provided for in sections 23 and 24, \$1.

"For recording the transfer of the proprietorship of copyrighted articles, ten cents for each title of a book or other article, in addition to the fee prescribed for recording the instrument of assignment. For any requested search of copyright office records, indexes, or deposits, \$1 for each hour of time consumed in making such search."

Voted Favorably

Thorvald Solberg, register of copyrights of the Library of Congress, was the only witness supporting the measure called by the committee. He urged the passage of the bill, stating that the fees have not been raised in a century, while the cost of maintaining his department has greatly increased. The committee voted to make a favorable report on the bill.—A. T. Marks.

Dayton Choir Sings in Texas

SAN ANTONIO, TEX., Feb. 8.—The Dayton Westminster Choir appeared in the Municipal Auditorium Jan. 25 under the auspices of the Madison Square Presbyterian Church. A large audience attended and high enthusiasm was aroused for the technical perfection and tonal beauty of the choir, and the extremely fine effects in light and shade accomplished by the director, John Finley Williamson. On the program were works by Palestrina, Lotti, Bach, Grieg, Brahms, Peter Lutkin, Clarence Dickinson and F. Melius Christiansen. A number by David Hugh Jones was dedicated to the director and choir. Incidental solos were sung by Mrs. LoRain Hodapp, soprano; Elizabeth Cecil, alto; John Baumgartner, bass; Earl Evans, baritone. G. M. T.

Club Program in San Antonio

SA ANTONIO, TEX., Feb. 8.—Edna Swanson Verhaar, contralto, was presented in recital, Jan. 24, in the ballroom of the St. Anthony Hotel, at the second musicale-tea in the series of four sponsored annually by the Tuesday Musical Club, of which Mrs. Eli Hertzberg is president. The singer gave pleasure in music by Donaudy, Respighi Wennerberg, Nylund, Sjoberg, Sibelius, Saint-Saëns, Massenet, Reger, Kountz and Powell Weaver. Pearl Roemer won commendation as accompanist. G. M. T.

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Artur Rodzinski Conducts This Imposing Student Orchestra at the Curtis Institute of Music in Philadelphia.

Kubey-Rembrandt photo

Concerts by Mannes

The final concert in the Bronxville Community Series was given on Sunday afternoon, February 5, in the Bronxville High School Auditorium by David Mannes and a symphony orchestra, assisted by Margery Maxwell, soprano. This was the third of this year's Community concerts.

A program rich in romantic music included Schubert's "Unfinished" Symphony, Delibes' "Cortege de Bacchus," from "Sylvia" opened the program, followed by the Schubert Symphony. Miss Maxwell sang "Caro Nome" from "Rigoletto." The "Entrance of the Little Fauns," by Pierné, one movement from the "Schéhérazade" suite, a group by Miss Maxwell, Debussy's "Fêtes," Tchaikovsky's Andante Cantabile for strings, and the "Tannhäuser" Overture completed the list.

The fourth concert in the Greenwich Young People's Symphony series was given on the afternoon of Feb. 7 in the High School Auditorium, and included a performance of Vieuxtemps' Ballade and Polonaise by an eleven-year-old violinist, Stephen Hero, accompanied by the orchestra.

The first part of the program, which opened with Mendelssohn's Wedding March and Scherzo from "A Midsummer Night's Dream," includes three insect pieces (Czibulka's "Minuet of the Flies," Liadoff's "Dance of the Gnats," Rimsky-Korsakoff's "Flight of the Bumble-Bee"), before Tchaikovsky's Miniature Overture, Grainger's "Irish Tune," Schubert's Moment Musicales, Burleigh's orchestral setting of "Deep

Supervisors Hold Fifth Annual State Conference Attracts 200. Pupils Give Demonstration

BOSTON, Feb. 8.—The Fifth Annual State Conference of Music Supervisors, held in the Massachusetts School of Art, Jan. 22, attracted some 300 delegates. Frank W. Wright, director of the division of elementary and secondary education and normal schools, presided in the morning; Frederick Archibald, instructor of music in the state normal schools at Framingham and Salem, had charge of the afternoon session.

Peter W. Dykema, professor of music at Teachers' College, Columbia University, New York, said music was a contributing factor in man's spiritual life. Despite changes in other departments in education, the average period for music instruction continued at seventy-five minutes a week. He predicted that the next few years would bring notable contributions to the solution of the problem of how to teach and to measure the teaching of music.

Mrs. William Arms Fisher, president of the New England Music Festival Association

River," Pierné's "Entrance of the Little Fauns," and the Vieuxtemps work were played. There is to be a final Greenwich concert in March.

Boston Assembly

tion, spoke on "The Value of State and Inter-State Meets in the Development of School Music." She likened such contests and meets to sports contests, accounts of which were said to constitute the best part of daily papers. She termed music contests and meets "most promising events, the power of which shows harmonious united action."

Inez Field Damon, head of the department of music in the State Normal School, Lowell, Mass., spoke on "Creative Opportunity, The Open Door to Appreciation" at the afternoon meeting. She stated, "The prime function of education is to awaken conscious relationships to constantly advancing ideals of beauty."

John P. Marshall, professor of music at Boston University, advocated study of the history of music, of musical form as approached by the listener, and practice in listening under instruction.

Special smaller conferences were held for the smaller cities and towns presided over by leaders in the field of musical education. A question period was also one of the events of the gathering.

To conclude the morning session, John A. O'Shea, director of music in the Boston public schools, gave a demonstration by pupils of the Dillaway and Lewis schools of the city, the matter being choral and orchestra selections.

W. J. PARKER.

Redlands Music

REDLANDS, CAL., Feb. 8.—The Spinet, whose thirty-fourth season opened brilliantly with "The Beggar's Opera," gave its second concert of the season recently. Olga Steeb of Los Angeles was the artist, and she received an ovation. For several years Miss Steeb was head of the piano department in the University of Redlands, and the city claims her as one of its own. Her program included compositions by Bach, Chopin, Schumann, Mendelssohn, Ravel, Rachmaninoff, Rhené-Baton Grifftes and Moszkowski.

The one hundredth concert sponsored by the Redlands Community Music Association occurred during the holidays. Calmon Lubovsky was the visiting artist; and the community orchestra, under the direction of Carl Kuehne, gave an interesting program. Many guests from out of town occupied the boxes and congratulated Redlands and the Association upon the success of this unique organization. The concerts are open to the public without charge, and are financed by memberships and free will offerings.

L. F. J.

BUDAPEST, Feb. 5.—"Fidelio" was presented recently under the direction of Bruno Walter; Ella Nemethy, Szekelyhidy and Vencell singing the leading roles. As a result of Walter's work in conducting the Vienna Philharmonic it is rumored that he may be engaged as a regular conductor of the Vienna Opera.

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Schneevvoigt Men Minneapolis Has Led by Rodzinski "Henchman" Call

Philadelphia Musician Appears
With Los Angeles Forces
As Guest

Los ANGELES, Feb. 8.—For the second time this season Georg Schneevvoigt, conductor of the Los Angeles Philharmonic Orchestra, handed his baton to a guest leader, this time, to Artur Rodzinski, assistant conductor of the Philadelphia Orchestra. The personable young leader made a deep impression, and his coming made possible a journey for Mr. and Mrs. Schneevvoigt to Detroit, where the former appeared as guest conductor of the Detroit Symphony, and the latter as soloist.

The program, rearranged in the last few days, because of the inability of Myra Mortimer to fulfill her engagement as soloist, began with the "Oberon" Overture, with Tchaikovsky's Fourth Symphony following in the first half of the program. Stravinsky's "Petrouchka" Suite had its first hearing in these concerts, with Respighi's "Pines of Rome" as the concluding numbers.

Fine Restraint

Mr. Rodzinski's conducting is marked by admirable restraint, with close attention to detail. In the Tchaikovsky music, he sacrificed some of the emotional fervor for niceties of phrase and nuance, with emphasis on quality of tone rather than quantity. Capacity audiences gave Mr. Rodzinski a vigorous welcome.

The Stravinsky Suite, heard previously at the Bowl, fell on more kindly ears than it did a few years back. Mr. Rodzinski showed that he knows his Stravinsky quite as well as his Weber and Tchaikovsky. Respighi's work found him a musician of sensitive regard for color and feeling. The orchestra played magnificently.

Claire Mellino lent her assistance at the piano in the last two numbers.

Play New Quartet

The Persinger String Quartet gave the second program in its series in the Beaux Arts Auditorium on Jan. 23. Paying its respects to the memory of Schubert in its opening number, the Trio in A Minor, Op. 23, the musicians gave renewed emphasis to their supremacy in the field of ensemble playing, imbuing the noble work with elegance and warmth of feeling. Howard Hanson's Quartet, Op. 23, was a novelty, bringing to the fore some of the most notable phrases penned by this philosopher-composer. Also played were Haydn's Andante, Op. 76, No. 2, the third Slavonic Dance of Dvorak, arranged by Julius Kengel, and Ernest Bloch's "Night" and "Tongataboo."

Schubert Program

Several artists united in a Schubert anniversary program, under the direction of Margaret Goetz, in the Biltmore music room on the afternoon of Jan. 21. Presenting a series of colored slides, depicting incidents in Schubert's life, Miss Goetz gave an educational aspect to a program of worth. The assisting artists were Anna Ruzena Sprotte, contralto, Melba French Barr, soprano; Frederick Heermann, bass, and the Misha Gegna Trio, which gave a fine performance of the B Flat Trio.

Victor Herbert's "Naughty Marietta" opened the fifth week in the ten-week season of the Al Malaikah Temple Light Opera Company in the Shrine Auditorium on Jan. 23. The ensemble has reached a high point of excellence, providing a fitting background for artists of considerable merit. Charlotte Woodruff, Ralph Errolle, Louis Templeman, Hazel Henderson and Bernice Marshon have been particularly successful. Excellent work was done by the ballet, led by Beth Laemmle and the chorus sang lustily. Frank N. Darling did notable work with his orchestra of thirty.

HAL DAVIDSON CRAIN.

Lusk Gives Edgewater Beach Recital
CHICAGO, Feb. 8.—Milan Lusk, violinist, appeared in a recital at the Edgewater Beach Hotel under the auspices of the Columbia Club. In a varied and interesting program, Mr. Lusk gave a fine account of himself. The major number on the program was the Spanish Symphony by Lalo.

Minneapolis Has "Henchman" Call

Alsen Is Soloist At Concert Given
by Orchestra Under
Henri Verbrugghen

MINNEAPOLIS, Feb. 1.—"The King's Henchman," by Deems Taylor and Edna St. Vincent Millay, came to Minneapolis, was beautifully given, and conquered everyone who heard it. As descriptive music, the score enchanted us; as poetry, the libretto brought most vividly to us old England as we think she was hundreds of years ago; as beautiful stage pictures, the costumes and settings left little to be desired.

The Metropolitan Theater was well filled when the first performance was given on Jan. 16. So well did singers, conductor and orchestra perform that word was quickly passed round that here was something worth while, with the result that the second evening found another well filled house.

Marie Sundelius, Ora Hyde, Rafael Diaz, Henri Scott, Richard Hale, and other artists together with a splendid chorus and a fine orchestra, were all held together by Jacques Samossoud, conductor, to present a performance that had unity and a fine balance.

A Symphony Program

The Minneapolis Symphony came into its own again on Jan. 20, with the following program:

Overture to a Comedy of Shakespeare, Op. 15 Schencking
Symphony No. 4 Schumann
Prelude and Liebestod from "Tristan and Isolde" Wagner
Closing Scene from "The Rhinegold" Wagner
Closing Scene from "Götterdämmerung" Wagner

Elsa Alsen, soprano, was the soloist and right nobly did she take the parts of Isolde and Brünnhilde. In spite of a severe cold, her voice carried well with the orchestra and her matured art as a Wagnerian singer was evident every moment.

Henri Verbrugghen, conductor, and every member of the orchestra contributed in full measure to make this one of the finest concerts of this or any other season of the Minneapolis Symphony.

One Thousand Men Sing

On Jan. 21, 1,000 male singers took part in a concert in the new Minneapolis Auditorium as a benefit for the municipal organ fund. Every male chorus in Minneapolis sent its full membership, and in addition there were many men singers from mixed choirs all over the city. The following conducted: Henri Verbrugghen, Percy Birmingham, Roy Tenney, Emil Beckstrom, Sidney Morse, Hal Woodruff, Carl O. O. Hansen, George C. Hultgren, Olaf Halten, George B. Eustis, Henry Griebelow, Chester Belstrom, Elmer Sodergren and Earle G. Killeen.

The program ranged from "Jolly Fellows" by Rys Herbert, to "Now the Day is Over" by Barnby and "Land Sighting" by Grieg. Countess Helena Morsztyn contributed piano solos.

Under the auspices of Sigma Alpha Iota, the Minneapolis String Quartet, E. J. Chadwick, Harold Ayres, Paul Lemay and Engelbert Roentgen, gave a beautiful concert in the Fine Arts Auditorium. The program was made up of Schumann's Quartet in A Minor, two Old English Songs arranged by Frank Bridge, and the Dvorak Quartet in F Major, p. 95. The Quartet's audiences are growing steadily in size and enthusiasm.

H. K. ZUPPINGER.

Symphony Concerts in Japan

TAKARAZUKA, JAPAN, Jan. 22.—The Takarazuka Symphony Society gave a Richard Wagner evening on Jan. 21, under the baton of Josef Laska. Since last July Mr. Laska has conducted the Symphony Society in its monthly programs of occidental music, at which soloists also made their appearance. The various performances included compositions by Beethoven, Bach, Schubert, Brahms, Haydn, Glinka, Wagner, Bizet, Rachmaninoff, Grieg, Puccini, Novacek, Mendelssohn-Bartholdy, Schumann, Tchaikovsky, Rimsky-Korsakoff, and other European composers.

LONDON, Jan. 14.—Clara Rabinovitch, whose concert in the Wigmore Hall last night attracted favorable attention from London critics, is sailing for New York and will arrive there Feb. 21. She is to concertize, beginning her tour Feb. 23 at St. Charles, Missouri, a reengagement from last season.

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A Bride, A Prodigy and Some Others



International Newsreel

Pasquale Amato, Famous Baritone, Who Is Creating the Role of Napoleon in the Film, "Glorious Betsy," Lapses Into Song for the Benefit of Dolores Costello and Director Alan Crosland.



International Newsreel

Presenting Mr. and Mrs. Paul Allais, Who Were Recently Married in Los Angeles. The Bride Is Known to the Musical World as Elly Ney, Pianist. Following a Honeymoon in Phoenix, Ariz., the Couple Will Go to Europe.



P. and A. Photos

The Well-known Geraldine Farrar Smile Is More Joyous Than Ever in Miami Beach, Where the Soprano Was Scheduled to Give a Concert



Fotograms

"What Shall I Play?" Politely Inquires Thirteen-months-old Joan Taylor of the Photographer. This Latest Entry Into the Field of Infant Prodigies Is Receiving Encouragement from the Side-lines by Her Gifted Father, Deems Taylor, Composer, and Her Equally Distinguished Mother, Mary Kennedy.